

Dublin Grand Opera Society

1941–1981

Fortieth Year

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Full cast of *Il Trovatore*, performed at the Gaiety Theatre, Dublin, by the D.G.O.S. in their inaugural season, May 1941.

FORTY YEARS OF PERFORMANCE

The Dublin Grand Opera Society, founded in 1941 by the late Col. Bill O'Kelly, was a breakaway from the Dublin Operatic Society which Signor Viani had founded a decade or so earlier and Bill was also its founder Chairman.

I was invited to become Music Director of the new body and to conduct all the performances to be given in the first season at the Gaiety Theatre. I had previously conducted for the Dublin Operatic Society.

The first four operas the D.G.O.S. gave were *La Traviata*, *La Bohème*, *Il Trovatore* and *Faust*. Chorus rehearsals were held in a long top room over the stage of the old Theatre Royal, it was April 1941, and Julia Gray was chorus mistress.

We presented a second season in the Autumn of that first year. *Carmen*, *Cavalleria Rusticana*, *I Pagliacci*, *Rigoletto* and *La Tosca*, were added to our repertoire. Charles Lynch shared the conducting with me in that season. It was a pleasure for me to read recently that he received an Honorary Doctorate from N.U.I.

The second year (1942) saw the addition of the operas *Samson and Delilah*, *Marriage of Figaro*, *Madam Butterfly*, *Aida*, *Barber of Seville* and *La Favorita* to our repertoire. In all fifteen different operas were performed in the Gaiety Theatre in the first two years. This was quite an achievement for all concerned and I must pay tribute to the hard working ladies and gentlemen of the chorus and all the Irish artists who made those performances possible during the difficult early years of the Emergency.

It is also important and should not be forgotten that on April 13 of 1942 the actual anniversary date of the first performance the D.G.O.S. gave the bi-centenary performance of Handel's *Messiah* as the opening performance of its spring season.

J. M. Doyle
(Colonel Retd.)

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1981

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BARBARA GEOFF
DOROTHY KENNY

JOAN ROONEY
JOHN DUNNE

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The Society solicits similar support from other firms and individuals to enable further improvements to be made in the standard of its productions.

DUBLIN
20th April — 9th May

CORK
11th May — 16th May

Dublin Grand Opera Society

presents

Season of Italian Opera

LA BOHÈME
(Puccini)

UN BALLO IN MASCHERA
(Verdi)

OTELLO
(Verdi)

LUCIA DI LAMMERMOOR
(Donizetti)

ARTISTES

Katia Angeloni	Gian Koral
Carla Basto	Peter McBrien
Mary Burgess	Seán Mitten •
Lorenza Canepa	Michele Molese
Michael Carlyle	Ann Moran
Brendan Cavanagh •	John Morgan
Maria Clausova	Frank O'Brien
Carlo Desideri	Mary O'Sullivan
Silvio Eupani	Gilbert Py
Maria Luisa Garbato	Antonio Savastano
Juan Carlos Gebelin	Frederic Vassar
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Dublin City Ballet

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Giovanni Veneri

PRODUCERS

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DESIGNERS

Robert Heade Dario Micheli Patrick Murray

STAGE DIRECTOR

Patrick McClellan

ASSISTANT STAGE DIRECTOR

Josephine Scanlon

CHORUS MASTERS

John Brady Luciano Pelosi

CHOREOGRAPHY

Jean Wallis

RADIO TELEFIS EIREANN SYMPHONY ORCHESTRA

by kind permission of the Radio Telefis Eireann Authority

For the Gaiety Theatre: *Manager:* JOSEPH KEARNS; *Stage Manager:* PATRICK JONES
Chief Electrician: SEAN BURKE

The Society wishes to thank the Arts Council for their financial assistance in the forthcoming season.

The Society reserves the right to make unavoidable alterations without notice.

ANNUAL REPORT OF THE D.G.O.S. 1980

The year just past has in a sense been a "trial period" for the Society. The late Lt. Col. Bill O'Kelly laid the foundation stone of the Dublin Grand Opera Society in 1941 and during his thirty eight years as Chairman built it into a fortress to withstand almost all onslaughts. Following his death the Society seemed to be, as it were, holding its breath and waiting under its new Management. Now that waiting period is over and it can breathe freely again. Very little has changed. There is, of course, a new Chairman, Donald Potter, who with the co-operation of the Members is carrying on the traditions already set. No two people can work or think exactly alike but as long as their aims are the same then the continuation and success of the Society is assured and we need have no fears for the future.

One of the first things the new Chairman did was to set up within the Management Committee a number of small sub-committees to help ease the burden of some and to allow others to find their feet in a particular field. While it is early yet to make an assesment, it would appear that this procedure is working well. Members have found that they have ability which can be channelled into publicity, costumes, etc.

The Spring Season commencing as usual on Easter Monday comprised five operas, *Manon* (in French), *Adriana Lecouvreur*, *La Gioconda* (featuring the Irish Ballet), *Madam Butterfly* and *Il Trovatore* (in Italian) while the Winter Season brought back after an absence of twenty years Gluck's *Orfeo*, again with the Irish Ballet and with Bernadette Greevy in the title role. The other two operas were *Faust* in French and *Fidelio* in German.

The Spring Season however was not without its problems. On the first night of *Il Trovatore* we had, after the first act, a voiceless tenor. Ernesto Veronelli who had been engaged to sing *Manrico* (*Trovatore*) and Enzo (*La Gioconda*) succumbed that day to an attack of laryngitis. In spite of attempts made no replacement could be found in time and in the old age tradition of "the show must go on" Veronelli agreed to continue the performance. Needless to say this proved quite a strain both on himself and the other artists. For the remaining performances of *Il Trovatore* two replacement tenors were found, Tom Swift and Derek Blackwell from The English National Opera, but unfortunately they had to sing the part in English. However, better a bilingual version than no version at all. Veronelli after a few days rest was at the top of his form in *La Gioconda*.

The Cork Season once again proved highly successful allowing Veronelli to repeat his success in both *Trovatore* and *Gioconda* and giving an added bonus with the appearance of The Irish Ballet on their home ground.

Both seasons had their high and low but overall the successes outweighed the failures. Taking into account rising costs of theatre, artists, producers, conductors and designers and in the main the disparity between the Punt and Sterling, the loss of £66,283.00 on the year was about average. Working as we do on a restricted budget and depending on the Arts Council for the greater portion of our finance it becomes increasingly difficult to avoid a loss. Even with 83 Guarantors and 1,200 Patron Members inflation makes the biggest impact.

Many of you will know that the D.G.O.S. contemplated purchasing a house where the Society's business could be centralised and with the blessing of the Arts Council who financed a large part of the loan and a substantial donation from the Ladies Committee the Agreement was signed and we were in business. Having an office meant the employment of a part-time secretary and on 18th July we welcomed Mrs. Cridwynn Smith to our midst. Shortly afterwards our telephone and Ansafone were installed and you are now welcome to call us at 787523 where your queries will be dealt with quickly and courteously.

On the acquisition of a house and office an undertaking was given to pay back the loan over a short period. Ways and means were therefore needed to ensure this. A sub-committee of the Patron Members Committee was set up under the direction of Frank Egan and for their first venture they decided on a Raffle. The prizes were, A Trip to New York for two, A Box at the Opera on each of the first nights of the Spring Season and A Case of Champagne. The Draw took place at the Society's Annual Dinner on 16th January 1981 the result being as follows: Miss Clare McNamara of Clontarf won the first prize, Mr. Michael McNamara (no relation) of Templeogue won the second prize and Miss Ena Byrne of Clontarf won the third prize. The sale of tickets was limited to Patron Members and the Raffle was very successful realizing as it did a profit of £1,300.00. Many congratulations to the Raffle Committee.

Continuing the pattern of the William O'Kelly Memorial Concerts the Society had during the early part of the year been fortunate to engage the well known Spanish tenor Jose Carreras with his accompanist Edourdo Muller for a Recital in the R.D.S. Concert Hall on 29th September, 1980. This concert was a sell out and Mr. Carreras endeared himself to all with his beautiful singing and varied programme. He in turn was very happy with the audience reception and would indeed have liked more time in which to see Ireland. As he said 36 hours was rather a short stay.

Thanks are due in no small measure to the Augustinians where all the Society's rehearsals are held and during the year it was felt that raising money for one of their particular projects might be a more concrete way of repaying them. Having explored the possibility and found it to be a feasible one a Concert was arranged with the D.G.O.S. Chorus and Soloists under the direction of Paddy Sommerville and John Brady and the Army No. 1 Band (by kind permission of the Minister for Defence) under the baton of Comdt. Jim Magee. Meantime mention was made of the Christ Church Cathedral Restoration Fund and it was decided to include this great Body in the arrangements. The Concert took place in the Augustinian Church, Thomas Street on Wednesday 17th December, 1980 and was very well received. The proceeds were divided between the Augustinian Special School and Christ Church Cathedral Restoration Fund. Our thanks are due to Lt. Col. Fred O'Callaghan for making possible the successful partnership of the Society's Chorus with the Army No. 1 Band.

Christmas 1980 was a sad time for five of our Members who suffered bereavements, Caroline Phelan on the death of her father, Alice Moffat on the death of

her brother, Maureen McDonnell through the death of her father, Margaret McDonnell (Ladies Committee) with the death of her husband Dr. Colm McDonnell and Aileen Walsh our Joint Hon. Treasurer whose life long friend Betty Crosbie passed away. Betty was not only a Patron Member but had been associated for many years with the Society through her work backstage in the Wardrobe. To all of them we offer our deepest sympathy.

Condolences are also offered to the family of the late Grazia Tisci. Grazia from Bari in Italy had been coming to Dublin for many years as Wardrobe Mistress for Casa D'Arte Jolanda and had indeed become a great friend of the members of the Society whom she looked upon as her family. She worked long hours in the theatre ensuring that both Artists and Chorus were suitably dressed. Grazia had carved a place in our hearts and she will be sadly missed.

Sincere sympathy is also offered to the wife and family of the late Matt Malone. Matt who had been a member of the Chorus for many years died suddenly just a short time ago. He was a quiet self-effacing man and we shall miss his gentle presence.

On a brighter note the Society offers congratulations to Luciano Pecchia who this coming season will celebrate 25 years association with the D.G.O.S. Luciano is a man of many parts singing small parts, singing in the Chorus and helping in the Wardrobe. Added to this his culinary skill is par excellence. May he continue to take part in the opera seasons for a long time yet.

For four or five years now Donnie and Moyra Potter have been organising 'Opera Trips' to other Capitals, London, Paris, Vienna and this year to New York. The trip started on Thursday, 26th February, 1981 with 100 people meeting in Dublin Airport at 10 a.m. where after partaking of coffee and biscuits by courtesy of Aer Lingus they were soon airborne en route for the U.S.A. However because of the petrol dispute in Dublin the aircraft after its scheduled stop at Shannon, went on to Prestwick in Scotland to refuel for the Atlantic crossing. The stay in New York was 7 days during which time a very extensive tour of Manhattan was arranged with visits also to the Lincoln Centre or the 'Met' as it's generally known for performances of Ballo in Maschera with Carlo Bergonzi, Sherill Milnes and Teresa Zylis-Gara; Salome with Gwyneth Jones, Bernd Weikl, Richard Cassilly and a night of Modern Ballet and

Opera set to the music of Satie, Poulenc and Ravel. Most of the group received a bonus by being fortunate to get tickets for L'Elisir d'Amore with Pavarotti and Bruscantini. The performances were indeed first-class but when one realises the resources available to the Metropolitan it is a near miracle that opera is performed at all in Dublin. The weather had been quite warm but on the last day of the visit changed to snow. It was like a Winter Wonderland, lovely to look at but not so nice to venture out in. Two receptions were also laid on for the Group, one at the Bank of Ireland on Fifth Avenue and the other at the Irish Consulate. The Consul General while professing to know little about opera welcomed us most warmly and was very knowledgeable about the Society's activities. Before long it was time to check in at Kennedy Airport for the return journey with baggage a lot heavier and purses a lot lighter. To Donnie and Moyra for a very interesting and well organised trip congratulations.

Being as it is a voluntary body as opposed to a State sponsored body the D.G.O.S. in producing opera must look for outside help and it is happy to acknowledge and thank the Arts Council whose aid is invaluable, the Guarantors, the Patron Members for the ready finance; P. J. Carroll & Company for the printing of the throw-aways each season and also for the lovely programme for the Carreras Recital; the Augustinians for rehearsal facilities; Arthur Guinness and the E.S.B. for storage space and Rank Xerox who through their Managing Director, Geoffrey Thompson, recently presented the Society with a photo copying machine which should help to reduce expenses printing wise.

Another onerous job is that of the Brochure produced each Spring Season and congratulations and thanks are due to Bill Phelan the Editor for the finished product.

The Ladies Committee continue to raise money for the Society and they have recently been responsible for the decoration of the house at Nth. Circular Road. Truly their actions speak louder than words.

Last but not least to the Performing Members without whose help it would be impossible to stage the season and to John Brady, Chorus Master, thank you for your wholehearted cooperation. At times the going may seem hard but a job worth doing is worth doing well and a successful outcome is reward in itself.

11th March, 1981

Monica Condron,
Hon. Secretary



DONALD J. POTTER

Chairman

Our new Chairman, known to all his friends as Donnie, ever since 1954 when he became a Patron Member of the Dublin Grand Opera Society, has worked most diligently for this organisation.

He became elected to the Patron Members Committee in 1959 and from there to the Management Committee in 1962 where he succeeded the late Tom MacMahon as Joint Hon. Treasurer, a post he continued to occupy up to the time of becoming Chairman.

It was in 1963 that he first became involved in the most important aspect of the work of the Society, when he made his first trip to Europe with the late Col. Bill O'Kelly to audition and contract artists for Dublin. Since that time he has flown to Italy, Rumania, Bulgaria, France, Yugoslavia, Germany, Czechoslovakia, Austria, Switzerland, Britain and the United States to hear and engage singers.

Apart from the Dublin Grand Opera Society Donnie lives a busy and committed life. Vice-Chairman of the Mountjoy Prison Visiting Committee, a keen golfer, he was elected Captain of the Royal Dublin Golf Club in 1974. He was also elected President of the Leinster Branch of Irish Amateur Swimming Association in succession to Bill O'Kelly in 1955.

Donnie's wife Moyra is the enterprising and hard-working Hon. Treasurer of the Ladies Committee, they have five children.

In 1967, he successfully negotiated a visit by the D.G.O.S. to the Cork Opera House. This proved to be such a success that it has become an annual event and here perhaps the seeds were laid for the marvellous opera trips abroad which began in 1977 with a visit to Covent Garden of one hundred members of the D.G.O.S., followed by visits to Paris, Vienna and this year New York.

In 1978 he was appointed a member of the Arts Council of Ireland and in March of this year was appointed to the Board of Directors of the National Concert Hall to be opened in May.

In 1979 Bill and Donnie travelled together as a team for the last time, they went to London to engage the world famous tenor Luciano Pavarotti for two recitals in Dublin. The contract was signed, but, alas, Bill died that November just six weeks before the recitals, and so the William O'Kelly Memorial Concerts were born with a truly splendid performance from Jose Carreras at the R.D.S. in 1980 and Monserrat Caballé signed for 1981.

In early March of this year Donnie was one of a distinguished panel of adjudicators which included Luciano Pavarotti, in New York, at the final of a world wide Competition for Voice, the winner of which would be cast in an opera mounted in Pittsburg.

The Dublin Grand Opera Society, under the new Chairman look forward to a future of great artistic achievement.

A GIFT TO THE D.G.O.S.



On the 6th February of this year, Mr. Geoffrey Thompson, Managing Director of the Rank Xerox (Ireland) Ltd. organisation made a most generous presentation to this Society — a fabulous Xerox 3100 Model Copier. This new addition to our family is now living and working most efficiently in our new home on the N.C.R.

Pictured at the Head Office of Rank Xerox are our Chairman Mr. D. Potter and Mr. G. Thompson on the happy occasion of this presentation.

The gift contributes to the work of the Dublin Grand Opera Society in a most positive and constructive way.

Such kindness to us is deeply appreciated.

ITALIAN INSTITUTE OF CULTURE DONATE "BOLDINI PRINT"

On behalf of the Dublin Grand Opera Society, our Vice-President, Don Ferdinando d'Ardia Caracciolo, K.M. dei Principi di Corsi has very gratefully accepted from the Director of the Italian Institute of Culture a truly marvellous print of the original pastel drawing of G. Verdi by the contemporary artist Giovanni Boldini*.

We wish to express our sincere appreciation to Professor Andrea Tossi, Director of the Italian Institute of Culture, especially as this great Italian composer is one of the most loved by our audiences and there seldom passes a season without one of his masterpieces being performed.

The entire management of the Dublin Grand Opera Society wishes once more to express its gratitude to Dr. Tossi and the Italian Institute for this gift and we are sure that our members will be delighted to see it on display at the Gaiety Theatre during our opera season. The original portrait is in the Galleria Arte Moderna in Rome.

*GIOVANNI BOLDINI

He was born in Ferrara on the 31st December, 1842 and died in Paris on the 11th January, 1931.

In Florence from 1865, he formed close friendships with signorini, Fattori, Cecioni and Cristiano Banti, major exponents of the Macchiaioli school of painting and adopted their use of mosaic splashes of colour and liveliness of tone.

In 1872 he settled in Paris where he depended on the Goupil household who commissioned paintings in the style of De Nittis: 'Place Pigalle', 'Place Clichy'.

His artistic formation was also strongly influenced by his stays in England where he studied the English portrait painters, and by those in Spain where he studied the works of Velasquez and Murillo.

His biggest and most interesting body of work consists of a large number of portraits. Two of the best are: the portrait of Giuseppe Verdi (pastel) (1886) and that of the English painter Whistler.



Profile

Brendan Cavanagh

Tenor

This well known Irish tenor has had 'quite a long career in Irish music and most especially with the Dublin Grand Opera Society.

Starting in the fifties he has spanned a considerable amount of the existence of both Irish Musical, Irish Operatic Societies and Musical Organisations; having sung and played parts with most of them over that period. He has sung extensively both in Great Britain and in the United States, while at home he has also sung in opera with Wexford Festival Opera and Irish National Opera.

It is Brendan's sheer genius as 'Comprimario Extraordinary' that has endeared him to the Dublin Grand Opera Society and its patrons. Who can forget his portrayal of 'Pong' in 'Turandot'? and 'Spalanzani' in 'Les Contes d'Hoffmann' — played with beautiful timing and perfect confidence. The 'Abbé De Chazeuil' in 'Adriana Lecouvreur' with just the right amount of concealed lechery, and then to the serious comprimario roles in the Verdi and Puccini operas, sung with clarity and intensity, dignity and 'simpatico'.

In every opera house throughout the world the role of the comprimario is as important as the Rodolfo's, Edgardo's, Scarpia's, Violetta's and Mimi's. Spoletta and Yoko are integral parts of the score and just as important in the overall success of the production. This fact is something that the audience must never lose sight of, and most especially the producers must never lose sight of, because, it is in the composer's scoring for all the voices that lead to the duets and ensembles which bring the curtain down and the applause ringing out. But, in the critical analysis the whole act has been built step by step to that finale, by the chorus and all the comprimario roles and so must share a large amount of the credit in every opera for the ultimate exciting and musically brilliant climaxes.

Brendan, long may you continue to entertain and delight us.

The Metropolitan Opera New York 1981

To those of the party who had never been to America, this year's Opera Trip to New York was assured of being an exciting one. Opera at the Met. should not be missed.

This was our fifth journey outside the country as a group and our first time travelling west. Once again our Chairman Donnie Potter and his wife Moyra organised the complete trip with expertise and the success of their undertaking was mirrored in the appreciation that was afforded to them on our return.

Aer Lingus kindly hosted a reception for us before we set off on Thursday morning 26th February, after which we were comfortably settled in Flight EI 105 destined for New York. Our group of one hundred persons began to get acquainted and relax in each other's company.

Our first view of New York came at five o'clock in the evening when we descended into Kennedy Airport and in a short period of time we were in the Statler Hotel, all looking forward to a good night's sleep. Our first full day was spent generally getting climatized to New York. The weather was fine and warm.

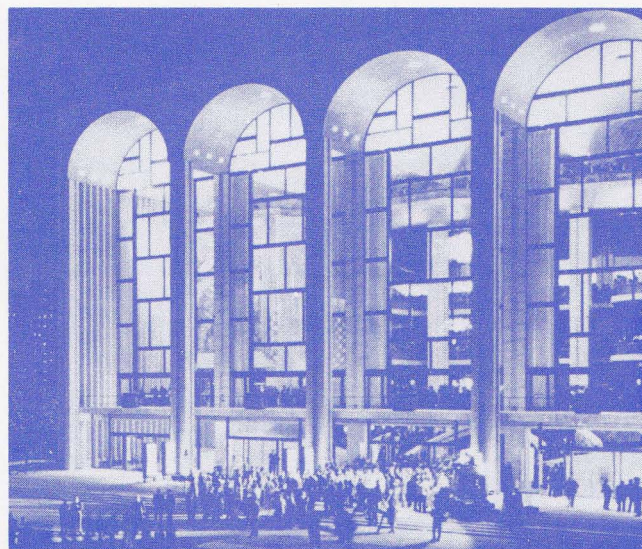
The excitement of attending our first opera at the Met was evident on the Friday night on our way by coach to see *Un Ballo in Maschera* with Bergonzi and Milnes, both performing superbly. The inspiring architecture of the Metropolitan Opera House impressed everyone and a feature were the chandeliers which were presented by the Austrian Government.

On Saturday afternoon some of the party decided to attend the New York City Opera to see *Don Giovanni* with Justino Diaz, Samuel Ramey, Heather Thompson and Ellen Shade. Here they were treated to a splendid production of this fine opera and some very high quality singing. That evening we were all back at the Met to enjoy Richard Strauss's *Salome*, with a superb performance by Gwyneth Jones in the title role.



Miss Clare MacNamara and her sister-in-law Mrs. Imelda MacNamara who joined us on our trip to New York as the lucky winners of the first prize in the D.G.O.S. Fund-Raising Draw. While sipping champagne at "The Met" they smilingly observed what excellent value they had had for that particular "Fiver"!

Sunday brought out the touring spirit and a trip around Manhattan afforded many of the party the opportunity to see this part of New York. Broadway plays and musicals were visited on Sunday and other free nights with the wildly acclaimed, *Amadeus* by Peter Shaffer starring Ian McKellen high on the list. Other performances that were visited by our party were *Children of the Lesser Gods*, *Piaf*, *A Chorus Line* and *Evita*. One should not leave New York without going to Carnegie Hall and we were fortunate to find ourselves listening to the famous Opera Orchestra under its founder conductor Eve Queler who performed *Khovanshchina* by Mussorgsky among the excellent



cast being Paul Plishka, Leonard Morz, Stefania Toczyńska. Other members heard *Montserrat Caballé* at the same venue later on in the week.

With fond memories of Luciano Pavarotti's visit to Dublin most people were anxious to see his opening night in *L'Elisir D'Amore*. Frantic enquiries were undertaken to see if tickets could be obtained and some members went to the box office early in the morning and were facilitated. It was great to hear Pavarotti again and in such good voice particularly his *Una Furtiva Lagrima*.

Late night supper was enjoyed and some were fortunate to dine at the famous Sardis Restaurant on Broadway.

On Monday afternoon we were very kindly invited to a reception in our honour in the Bank of Ireland on Fifth Avenue, which was hosted by Mr. Ronan Gaynor and his wife Una.

The return to the Met on Tuesday was to see an evening of French Music Theatre. We did not know what to expect but we were pleasantly surprised to be the recipients of pure French Opera Buffa and lyric fantasy, certainly a change from the previous night. Hectic buying of presents had now taken control of the group and exchanges of experiences went on whenever groups congregated in the hotel.

Our visit to the Irish Consulate on Wednesday afternoon for yet another reception when our hosts were Mr. and Mrs. Sean O'Higeen was every enjoyable and Mr. O'Higeen won our admiration with the knowledge that he had of our Society and his kind remarks about the part it plays in the musical life of Ireland.

Some of our group wanted a change of scenery and decided to fly to Washington, to the American seat of Government.

The New York Philharmonic were performing in the Avery Fisher Hall in the Lincoln Centre and they provided a very fine evening's enjoyment for some of our now weary members.

The final evening could not be spent without doing something memorable and a quick head count brought together a large group who set out for the famous Asti Restaurant in Greenwich Village, where a great evening was had by all.

Thursday being our last day saw the first fall of snow which proved a novelty for some of our group. Last minute presents were bought and we set out for Kennedy Airport on the start of our journey home.

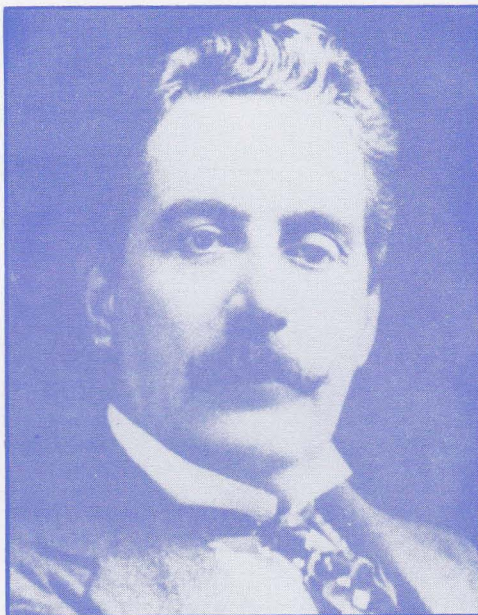
Our trip to New York will be remembered because it was different and the selection of performances of the Arts was so wide and varied.

EDITOR



PUCCINI

Giacomo Puccini (1858-1924) came from a family in which his ancestors had been for five generations professional musicians and writers of music. His father was at the time of Giacomo's birth, city organist and choirmaster and composer of operas and symphonic works. His mother was also a musician and her brother, Fortunato another musician became Giacomo's teacher for a time. He studied in his native Lucca, a provincial city, west of Florence at the Pacini Conservatory, and in 1876 after hearing Verdi's *Aida* in Pisa, determined to write for the theatre. He moved to Milan in 1880 and began his studies at the Conservatory there, his teachers being Antonio Bazzini and Amilcare Ponchielli whose *La Gioconda* staged in 1876 at La Scala had at last brought him fame and financial success. He became Puccini's friend and mentor and at his suggestion Puccini wrote his first opera, the one-act *Le Villi* (1883). Then followed *Edgar* which failed, *Manon Lescaut* a marvellous success and *La Bohème*, the opera which established him as the true successor of Verdi.



for him a labour of love, to which he had given his soul, and it had been greeted with near-indifference. The reviews were angry, even spiteful, and in view of the huge success of *La Bohème* down through the years, it can only be assumed that there was a subtle plot against the composer and his "popular" appeal. It is very difficult for any artist to follow an immense success, which *Manon Lescaut* undoubtedly was, with another, and Puccini had to wait for his much deserved acclaim. Yet, within the month of its premiere *La Bohème* was performed twenty-four times to packed houses in Turin.

Bohème brought together for the first time the team of Puccini, Illica

and Giacosa, a team which with the considerable help from Giulio Ricordi, was to be one of the most successful in the history of opera. Although Puccini took only eight months to write the music, it took two whole years of arguments, disagreement and wrangling over the construction before it was finished. Here Ricordi displayed not only his love and affection for Puccini but his flair for diplomacy in soothing the ruffled feathers of the painstaking and perfection seeking Giacosa and at the same time protecting and encouraging the often lazy and temperamental Puccini, thus ensuring the continuance of the team for *Tosca*, and *Madama Butterfly*.

It has been said that anyone who failed to get pleasure from Puccini's music must be tone deaf. It has also been said that *Bohème* is for lovers or at least for those with an understanding of that immense subject, either way, Claude Debussy, writing of *La Bohème* noted that "if one did not keep a grip on oneself, one would be swept away by the sheer verve of the music", and so it to this day.

The fragility of Mimi — Puccini's beloved "little girl" beautifully portrayed in the scoring of Acts I and III has appealed to audiences of *Bohème* since the opera's inception; the romantic appeal of the poet Rodolfo immediately brought to life with the beautiful aria "Che gelida manina" in Act I and continuing the romantic intensity with "O soave fanciulla" bring this Act to a close with such promise of lyrical beauty ahead that by Act III and "Addio, dolce svegliare alla mattina" all share the poignancy of this farewell duet. When one listens to Puccini, it is with sadness one remembers that glorious Italian heritage which has never been continued since he died.



Margaret Burke Sheridan as Mimi Princess Letizia (Puccini, nervously, spending the third act in her box), Italy's most distinguished musicians, among them Mascagni, Boito and Frandetti; in fact an audience befitting the importance of the occasion. Expectations were high, so what went wrong?

Throughout the entire performance, the audience were polite and appreciative, but, without warmth or enthusiasm, by the end of the evening it was judged a failure, and Puccini felt heartbroken. *Bohème* had been

LA BOHÈME

Opera in Four Acts

By

GIACOMO PUCCINI

*Libretto by Giuseppe Giacosa and Luigi Illica, based on Scènes de la Vie de Bohème by
Henri Murger*

CAST

in order of appearance

Marcello, a painter	CARLO DESIDERI
Rodolfo, a poet	MICHELE MOLESE
Colline, a philosopher	FREDERIC VASSAR
Schaunard, a musician	PETER McBRIEN
Bénoit, a landlord	MICHAEL CARLYLE
Mimi	MARIA CLAUSOVA
Alcindoro, a councillor of state	FRANK O'BRIEN
Musetta	MARY BURGESS
A Sergeant	JOHN MORGAN

Students, soldiers, shopkeepers, midinettes, hawkers, citizens, waiters, children.

Boys from St. Conleth's College. By kind permission of the headmaster.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: FLAVIO TREVISAN

Designer: Scenery designed and built by DARIO MICHELI

Costumes: S. B. WATTS, Manchester

Synopsis of Scenes

The Latin Quarter of Paris. About 1830

Act I

A Garret

Interval (15 minutes)

Act II

The Latin Quarter. Christmas Eve

Interval (15 minutes)

Act III

The Toll-Gate

Interval (15 minutes)

Act IV

The Garret

First performed at the Teatro Regio, Turin, on 1st February, 1896.

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

The curtain rises almost immediately, on a typical Bohemian studio, on Christmas Eve, where the four Bohemians — Rodolfo, a poet, Marcello, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. There is no fire in the stove, and Marcello (who is painting a great picture of the Passage of the Red Sea), and Rodolfo (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscripts of one of Rodolfo's great tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. They decide to drink and then to dine at a restaurant. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. They propose to go to dinner at the Café Momus in the Quartier Latin, but Rodolfo says he must stay to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that as she was on her way to her room her candle had gone out. She is seized with fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rodolfo goes to the door, his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rodolfo has artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rodolfo his opportunity for singing his beautiful aria "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous aria "*Si, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rodolfo's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rodolfo passionately declares his love for Mimi in a duet which follows "*O soave fanciulla*" as the curtain falls.

ACT II

We are outside the Café Momus, the favourite haunt of the four Bohemians who were nick-named "The Four Musketeers" because they were inseparable. There is a great crowd all the bustle of Christmas Eve is at its height. Colline, Schaunard and Marcello, who have not been able to find room in the crowded café, take possession of a table on the pavement. Rodolfo and Mimi join them a little later, the girl wearing a smart bonnet which Rodolfo has bought for her. They order supper, and presently Musetta, a former flame of Marcello, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcello and tries in vain to attract his attention. Marcello is in great agitation and his friends enjoy what they call "the stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcello really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcello rushes forward to her and a great reconciliation takes place. She joins the

merry party and finally they follow the patrol which now enters with its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

ACT III

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning. The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction — from Paris — comes Mimi in great agitation, and asks a servant to tell her where Marcello is. She brings him out and Mimi appeals to him — "Oh, good Marcello, oh, help me!" She complains of Rodolfo's mad groundless jealousy. Marcello tells her they had better part and she begs him to aid her, and he goes in to wake Rodolfo, while Mimi conceals herself behind a tree. Rodolfo comes out and explains to Marcello — "I want a separation from Mimi". He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcello's efforts to prevent Mimi from hearing what Rodolfo says, she understands and is overcome with grief, and her sobs and coughing reveal her presence to Rodolfo; Musetta's laugh is heard from inside the tavern. While Mimi and Rodolfo exchange vows and Mimi tells him she won't return "*Donde lieta usci*" Musetta and Marcello have a fierce lover's quarrel, and the blending of tragedy and comedy in this quartet makes the scene one of the most beautiful in the opera.

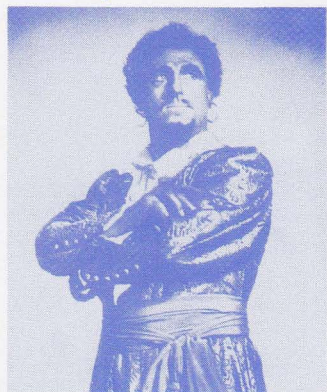
ACT IV

We are now back in the Bohemians' garret. Marcello and Rodolfo are talking. Marcello has seen Mimi, and Rodolfo has seen Musetta both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu più non torni*" and Rodolfo gazes lovingly at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions — bread and herrings — and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rodolfo rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rodolfo. Mimi tries to effect a reconciliation between Musetta and Marcello. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and gives them to Marcello, bidding him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rodolfo and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rodolfo, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her, Musetta and Marcello come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. Musetta motions Rodolfo to hang her cloak over the window. As he does so Mimi falls back dead. Rodolfo flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.

VERDI

Giuseppe Verdi (1813-1901) was the only son of Carlo Giuseppe Verdi and his wife Luigia. They tended an inn at Le Roncole, a village near Busseto. In these modest surroundings their only son, Giuseppe, was born on Sunday 10th October 1813. He had one sister Giuseppa who was mentally retarded and died at the age of seventeen.

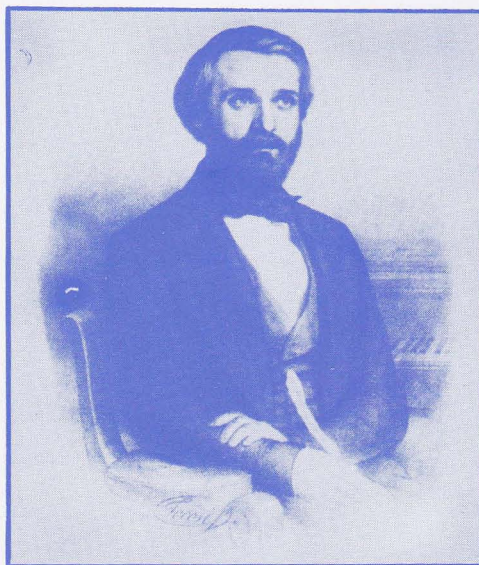
Pietro Baistrocchi, the church organist gave Verdi his first lessons and so started the career of perhaps the greatest operatic composer of all. When he was ten he went to Busseto to study with Ferdinando Provesi, organist and choirmaster of the Church of San Bartolomeo, due to the kindness of his very first and great benefactor, Antonio Barezzi, his future father-in-law. Barezzi was a prosperous grocer and wine merchant of Busseto, and became from very early on a second father to Verdi, who in return revered and loved him all his life. At eighteen he went to study composition in Milan, on finishing his studies there he returned to Busseto and married Margherita Barezzi on May 14th 1836. Within four years he had his first opera *Oberto* performed at La Scala — buried his wife and



Giovanni Martinelli as *Otello*
first opera, *Un Ballo in Maschera*.

This premiere was a brilliant success; it was the occasion when the cunning acrostic 'Viva Verdi' was first shouted. A cry which was taken up all over Italy, painted on walls, displayed on banners, and, in the north shouted in defiance of the Austrians. For V-e-r-d-i meant not only Verdi but also Vittorio Emanuele, Re D'Italia. Through his own genius Verdi had become the very embodiment and spirit of the Risorgimento.

It was because of the political climate in Italy at this time that Antonio Somma, the librettist for *Ballo*, had such difficulties with the censors. It was also because of the political climate that the opera received its premiere in Rome, and not Naples as had been originally planned; that the entire libretto which had been based on historical fact in a libretto by Scribe, on the assassination in 1792 of King Gustav III of Sweden was changed to pre-revolutionary Boston, where King Gustav became Riccardo, Governor of Boston, the conspirators Ribbing and Horn, became Samuel and Tom, Anckerstroeml became Renato, Mam'zelle Arvidson — Ulrica and a page Oscar (soprano) was



introduced. For all this, despite the disgust of both Somma and Verdi at the compulsory changes in the text of the opera, it had an enduring success right from its premiere and without any doubt is a very powerful and exciting score. This was a happy period in Verdi's life, because after a relationship with Giuseppina Strepponi of twelve years standing, he remarried on the 29th of August, that same year — 1859, and found in Giuseppina a loving and devoted companion and wife for the next thirty-eight years.

La Forza del Destino, *Don Carlo*, *Aida* and the Requiem followed and then *Otello*.

Otello was the second Shakespearian text which Verdi set to music, and Arrigo Boito was the librettist. He himself was a composer of standing and his opera *Méphistopheles* which failed on its first performance in 1868, has endured and is frequently performed today. *Otello* has been described as the perfect opera and Boito, who also wrote the text for *Falstaff*, Verdi's ultimate masterpiece, with his poetic flair and beautiful use of language made marvellous abridgements of the original Shakespearian drama thus contributing to a very large extent in the enormous acclaim this opera has always enjoyed.

The true genius of the collaboration between Boito and Verdi was immediately apparent in Act I. This is the extraordinary love-duet "Gia nella notte densa — Now in the dark night" which ends the act between Otello and Desdemona. Musically and dramatically, this is the heart of the opera, the scene out of which all the subsequent action — including the murder — grows, and to which it returns at the very end of Act IV. The scoring here is both sensual and sublime. Their kiss — that fateful "bacio" which transports them into the galaxy — "Venere splende" — haunts us at the end of the opera with the remembrance of this intensity. Ah! what extraordinary power Iago had! The genius of Boito and Verdi exists in the fact that no such corresponding equivalent is to be found in Shakespeare's original. "Venga la morte! e mi colga nell'estasi di quest' amplesso il momento supremo" — "Let death come! and may the supreme moment take me in the ecstasy of this embrace" — herein lies the tragedy of *Otello*. A great man, destroyed by jealousy in turn destroying the thing he most loves.

The other essential difference between Shakespeare and Verdi is the treatment of Iago. Instead of the mysterious and ambivalent Shakespearean Iago, poised between fascination with and hatred for the man he destroys, the Boito/Verdi Iago must be transformed into a simple demon, complete with his own "Credo" (for which there is no precedent in Shakespeare's text). *Otello* is placed in the centre of Iago's amorality and Desdemona's essential goodness.

In both the play and opera, much of our anguish comes from our recognition of the power and durability of the protagonists' love even as they destroy one another. This theme dominates the opera, even in the writing and scoring of both murder and suicide. Here lies the mystery of Verdi's *Otello*.

DUBLIN
April 21, 23, 25, 29, May 2

UN BALLO IN MASCHERA

Opera in Three Acts

By

GIUSEPPE VERDI

Libretto by Antonio Somma, based on Eugène Scribe's libretto "Gustave III, ou Le Bal Masqué"

CAST

in order of appearance

Samuel	} conspirators					SEÁN MITTEN
Tom						BRENDAN KEYES
Oscar, a page						ANN MORAN
Riccardo, Governor of Boston						ERNESTO VERONELLI
Renato, his friend and secretary						JUAN CARLOS GEBELIN
A Judge						BRENDAN CAVANAGH
Ulrica, a fortune teller						KATIA ANGELONI
Silvano, a sailor						FRANK O'BRIEN
Amelia, Renato's wife						LORENZA CANEPA
A Servant of Amelia						BRENDAN CAVANAGH

DUBLIN CITY BALLET

Populace, officers, conspirators, courtiers.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: GIOVANNI VENERI

Producer: DARIO MICHELI

Choreographer: JEAN WALLIS

Designer: Scenery designed and built by DARIO MICHELI

Costumes: CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

In and around Boston. End of Seventeenth Century.

Act I

Scene I: Reception Hall of Governor's Mansion

Scene II: Ulrica's Cavern

Interval (15 minutes)

Act II

Midnight beside the gallows

Interval (15 minutes)

Act III

Scene I: The library of Renato's house

Scene II: Opens in a room in Ricardo's Mansion, a curtain separates it from the ballroom

First performed at the Teatro Apollo, Rome, on 17th February, 1859.

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

In the reception hall of the mansion of Riccardo, Governor of Boston, the page Oscar (Coloratura Soprano) submits to Riccardo (Tenor) the list of guests for a masked ball. Riccardo notes the name of Amélia, wife of Renato, his close friend and secretary, whom he secretly loves. In the romance *La rivedra nell'estasi* he rejoices at the prospect of seeing her at the ball. Renato (Baritone) enters to report that he has evidence of a conspiracy against Riccardo's life. When a judge presents for confirmation a sentence of banishment against the sorceress Ulrica, Oscar successfully intercedes for her. The Duke has the whim that all should visit her in disguise that day to learn what the future holds in store.

Scene 2: Ulrica's Cavern. After some preliminaries, Riccardo, disguised as a fisherman, is astonished to see Amelia (Soprano) arrive. Concealing himself, he hears her tell Ulrica (Contralto) of her love for himself and beg the sorceress for a magic potion which would stifle this love and enable her to remain a virtuous wife. Ulrica replies that for the necessary brew Amelia must herself gather certain herbs that grow at the foot of a gibbet. Amelia gone, Oscar and the others arrive. In the barcarolle *Di, tu se fedele* Riccardo expresses amusement at all this hocus-pocus. Ulrica's prophecy to him, however, is that he shall die the victim of the first person to shake his hand. When Renato enters, hand outstretched, Riccardo laughs in disbelief (*E scherzo od è follia* — "It's a silly joke") and so commences the quintet that concludes the Act.

ACT II

Midnight: Amelia, unnerved by the macabre scene, has reached the place of the gibbet. Her dread is expressed in the aria *Ma dall'arido stelo divulsa*. Hither she is followed by Riccardo. Their splendid duet follows. Renato comes in hastily to warn Riccardo that the conspirators are at his heels and that he must escape at once. Amelia, silent and heavily veiled, has not been recognised by her husband. Before he goes, Riccardo enjoins on Renato to conduct his companion to the city

without speaking or looking on her face. The conspirators pour in, led by Samuel and Tom (Basses). Having missed Riccardo, they insist upon knowing who is the woman that was with him. Fearful for Renato, who resists, Amelia unveils. The ironic amusement of the conspirators is graphically expressed in the music. Outraged by this double betrayal, Renato decides to join the conspiracy and bids the leaders come to his house.

ACT III

At home, Renato threatens Amelia that for her infidelity he will kill her. While admitting her unwilling love for Riccardo she protests that it was not guilty. Renato appears unmoved but accedes to her supplication (Aria: *Morro, ma prima in grazia*) that she may see her son for the last time. Alone, Renato bitterly turns to the portrait of Riccardo in the aria *Eri tu che macchiavi*. "You", he says, "are the guilty one; it is you, not Amelia, who shall die to expiate the wrong".

When the conspirators come, he tells them he knows their aims and is now their ally. Amelia, returning, is forced by her husband to be the instrument of fate in drawing lots for who shall strike the fatal blow. The name she draws is Renato's. The sustained tension is broken by the sprightly Oscar bringing invitations to the masked ball, in which the conspirators see the opportunity of executing their plot.

The second scene shows Riccardo in his study. He has realised that honour requires him to renounce Amelia and he writes the order sending Renato (with Amelia) on a mission to England. Riccardo will see her for the last time at the ball to which the scene now changes. The conspirators are seeking to identify the Duke among the masked dancers. Renato coaxes the secret of Riccardo's disguise from Oscar after the latter has sung the brilliant sole *Saper vorreste*. Meanwhile, to the elegant background music of a mazurka Amelia, who has recognised Riccardo, tensely beseeches him to escape from the danger closing in on him. But Renato has overheard and quickly strikes. The dying Riccardo proclaims Amelia's innocence and, having publicly forgiven his enemies, expires.



MAGGIO

- † 1 D. in Albis
 2 L. s. At. ☉
 3 M. l'Inv. della
 santa †
 4 M. s. Ven. a.
 5 G. s. Pio V p.
 6 V. s. G. Dam.
 7 S. s. Stanis.
 † 8 D. s. Vill. m.
 9 L. s. Greg. ☉
 10 M. s. Isid. ag.
 11 M. s. Maj. ab.
 12 G. s. Paner.
 13 V. s. Natale
 14 S. s. Bonif.
 † 15 D. s. Torg.
 16 L. s. G. N. ☉
 17 M. s. Pasqual.
 18 M. s. Venan.
 19 G. s. Piet. C.
 20 V. s. Bernar.
 21 S. s. Ele. im.
 † 22 D. s. Caio p.
 23 L. s. Zenone
 24 M. s. Rob. ☉
 25 M. s. Dion. a.
 26 G. s. Filip. N.
 27 V. s. Gio. r.
 28 S. s. Senatore
 † 29 D. s. Eleut.
 30 L. s. Fel. L. R.
 31 M. s. Can. L. R.

GIUGNO

- 1 M. s. Gratin.
 Lit. R. ☉
 † 2 G. l'A. di N. S.
 3 V. s. Clot. r.
 4 S. s. Quir. m.
 † 5 D. s. Bonif.
 6 L. s. Eus. L. A.
 7 M. s. R. L. A. ☉
 8 M. s. Ipp. L. A.
 9 G. s. Prim. m.
 10 V. s. Margh.
 11 S. s. Barn. v.
 † 12 D. di Pentec.
 † 13 L. s. An. di P.
 14 M. s. Eliseo
 15 M. s. Vit. T. ☉
 16 G. s. Aurel.
 17 V. s. Agr. T.
 18 S. s. Marc. T.
 † 19 D. la ss. Trin.
 20 L. s. Silv. p.
 21 M. s. Luigi G.
 22 M. s. Paol. v.
 † 23 G. Corp. D. ☉
 24 V. la Nat. di
 s. G. B.
 25 S. s. Elig. v.
 † 26 D. s. G. e P.
 27 L. s. Tom. ap.
 28 M. s. I. H. V.
 † 29 M. ss. P. e P.
 30 G. la C. di s. P. ☉

LUGLIO

- 1 V. s. Domiz.
 2 S. V. di M. V.
 † 3 D. s. Eulog. c.
 4 L. s. Ulderico
 5 M. s. Isaia
 6 M. s. Tranq.
 7 G. s. Cons. ☉
 8 V. s. Ampel.
 9 S. s. Zen. m.
 † 10 D. s. Felic. m.
 11 L. s. Pio I p.
 12 M. s. Nab. c. F.
 13 M. s. Anac.
 14 G. s. Benav.
 15 V. s. Cam. ☉
 16 S. B. V. del C.
 † 17 D. s. Ales. c.
 18 L. s. Mater.
 19 M. s. Teod. a.
 20 M. s. Girol.
 21 G. s. Prass.
 22 V. s. Mar. M.
 23 S. s. Apol. ☉
 † 24 D. s. Cristina
 25 L. s. Giac.
 26 M. s. Anna m.
 di M. Verg.
 27 M. s. Lor. a.
 28 G. s. Naz. m.
 29 V. s. Marta ☉
 30 S. s. Abd. m.
 † 31 D. s. Calim

AGOSTO

- 1 L. s. Piet.
 2 M. s. Mar. d.
 3 M. I. di s.
 4 G. s. Dom.
 5 V. s. M. d. N.
 6 S. la Tras.
 † 7 D. s. Gao.
 8 L. s. Cir.
 9 M. s. Fern.
 10 M. s. Loren.
 11 G. s. Rade.
 12 V. s. Euseb.
 13 S. s. Ipp. ☉
 † 14 D. s. Giul.
 † 15 L. l'Assunz.
 Maria V.
 16 M. s. Rocco
 17 M. s. Anast.
 18 G. s. Agap.
 19 V. s. Lodo.
 20 S. s. Berna.
 † 21 D. s. Priv.
 22 L. s. Tim.
 23 M. s. Filipp.
 24 M. s. Barlol.
 25 G. Lod. XI
 26 V. s. Aless.
 27 S. s. Ces. v.
 † 28 D. s. Agost.
 29 L. Dec. s. G.
 30 M. s. Rosa
 31 M. s. Abbon.





DUBLIN
April 28 May 1, 5, 7

CORK
May 13, 16

OTELLO

Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by Arrigo Boito, after the play by Shakespeare

CAST

in order of appearance

Montano, <i>Otello's predecessor as Gov. of Cyprus</i>	PETER McBRIEN
Cassio, <i>Otello's lieutenant</i>	SILVIO EUPANI
Roderigo, <i>a Venetian gentleman</i>	BRENDAN CAVANAGH
Iago, <i>Otello's ensign</i>	GIAN KORAL
Otello, <i>a Moor, general in the Venetian army and Governor of Cyprus</i>	GILBERT PY
Desdemona, <i>wife of Otello</i>	
Emilia, <i>Iago's wife and companion to Desdemona</i>	MARY O'SULLIVAN
A Herald	FRANK O'BRIEN
Lodovico, <i>Venetian ambassador</i>	SEAN MITTEN

Soldiers and sailors of the Republic, Venetians and Cypriots.

Boys from St. Conleth's College. By kind permission of the headmaster.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Designer: Scenery designed by PATRICK MURRAY. Built and painted in the Cork Opera House

Costumes: CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

Cyprus. The end of the 15th Century.

Act I

Evening, near the quayside

Interval (15 minutes)

Act II

A hall in the castle

Interval (15 minutes)

Act III

The great hall of the castle

Interval (15 minutes)

Act IV

Desdemona's bedchamber

First performed at La Scala, Milan, 5th February, 1887.

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

It is evening and a great storm rages at sea. Otello's vessel has been sighted. The people watch the threatened ship and pray for its safe arrival in port. Their prayer is heard and Otello (Tenor) steps ashore in one of the most striking of all entrances in opera. To the Cypriots he announces the great tidings of victory — "*Esultate! L'orgoglio musulmano sepolto è in mar . . .*" — ("*Rejoice! The pride of Islam's buried in the sea*"). He goes at once to the castle where his young wife Desdemona awaits him. As the storm subsides the crowd builds a bonfire and celebrates the victory in the chorus "*Fuoco di gioia!*" The machiavellian Iago (Baritone) has two hates — Otello and the officer, Cassio, whom Otello has promoted above him. Iago's thirst for revenge on both is the motive force of the drama. With malice Iago encourages Roderigo (Tenor) in his hopes of Desdemona with whom the latter has fallen in love. Cassio (Tenor) he encourages to drink. Here occurs Iago's famous drinking-song ("*Inaffia l'ugola!*"). Aiming at the disgrace of the half tipsy Cassio, Iago involves him in a brawl with Roderigo. Montano (Bass) intervening is insulted by Cassio, now very drunk, and in the ensuing fight Montano is wounded by Cassio. The general disorders that result arouse Otello who suddenly reappears. Affording a first glimpse of his sudden rages, Otello dismisses Cassio from his service (the first part of Iago's plot has succeeded). All disperse, leaving Otello and Desdemona (Soprano) alone. Now follows the supremely beautiful love-duet — "*Già nella notte densa*" — which has been described as Verdi's most inspired love music.

ACT II

Pursuing his intrigue, Iago prompts Cassio to seek Desdemona whose intercession alone, he says, can reinstate him in Otello's favour. Cassio falls into the trap. The full evil of Iago's character appears from his famous "*Credo in un Dio Crudel che m'ha creato simile a sè a che nell'ira io nomo*". "*I believe in a cruel God, who has created me in his likeness and whom, in hate, I name*". Otello entering notes Desdemona in smiling conversation with Cassio. Iago, by hinting at a possible previous relationship between them, succeeds in planting the first seeds of suspicion in Otello's jealous mind. After an episode where she is greeted in a charming chorus, Desdemona impulsively begins to plead Cassio's cause with her husband. Thus, innocently, she lends colour to Iago's baseless insinuations. Her persistence provokes Otello to an angry outburst. Not comprehending his distress, Desdemona putting her handkerchief to his heated forehead only inflames him further. Roughly Otello throws the handkerchief to the ground. Emilia (Mezzo-Soprano), Iago's wife and Desdemona's lady-in-waiting, picks it up. Iago snatches it from her. (This handkerchief — "*il fazzoletto*" — assumes major dramatic importance later on.) When Otello and Iago are alone, Otello's poisoned imagination races ahead and in his Monologue "*Tu! indietro! fuggi!*" surveys the fancied wreckage of his life — "*Addio! della gloria d'Otello è questo il fin*" — *this is the end of Otello's glory*. In a frenzy he takes Iago by the throat demanding proofs. Iago's response is the "*Dream Song*" relating how once he heard Cassio murmur Desdemona's name in his sleep and curse the Fate that gave her to the Moor. Craftily he goes on to describe a fine embroidered handkerchief he has seen with Cassio. Otello recognises it as his first gift to Desdemona (while we recognise it as the one Iago had earlier snatched from Emilia). For Otello this is the final

confirmation of his wife's guilt and the two men swear vengeance "*Si, pel ciel marmoreo giuro!*". *Yes, by the marmoreal heavens I swear!* in their stirring "vengeance duet".

ACT III

A herald announces the imminent arrival of the ambassadors from the Doge of Venice. Otello hardly listens — he must question Desdemona himself. A harrowing scene ensues. When with bitter irony he seeks to trap the innocent Desdemona into admissions the nature of which she hardly understands, Desdemona tactlessly talks of Cassio. When Otello complains of the fever of his brow and bids her bind it with the handkerchief he gave her, she produces another and refers once more to Cassio's wrongs. With mounting hysteria he bids her swear upon her chastity and damn herself. Desdemona's tears, her anguished protestations of her love for him — all leave Otello unmoved and she is sent away. Iago comes to invite him to listen unseen to the meeting he has arranged with Cassio which will furnish what further "proofs" Otello needs. In the snatches of the conversation reaching him in his hiding place there is ribald mention by Cassio of a certain Bianca which Otello takes to refer to Desdemona. Then, seeing Cassio produce the handkerchief (Desdemona's) which he had found in his lodgings — it having been placed there, of course by Iago — Otello doubts no longer.

A trumpet call develops into the great blaze of choral and orchestral music that introduces the splendid scene of the entry of the Doge's ambassadors led by Ludovico (Bass). Before they arrive, Otello asks Iago to obtain poison to kill Desdemona, Iago advises strangling, and offers his own services for the killing of Cassio. In return for this advice Otello appoints him his lieutenant. The ambassadors bear the Doge's decree recalling Otello to Venice and appointing Cassio in his place. Otello's self-control and sanity gradually slip away. He insults Desdemona and strikes her down before the shocked assembly. Violently he orders all to leave before he crashes to the floor in a fit. As the crowd, outside, shout their praises of Otello, the 'Lion of Venice', Iago looks down contemptuously on his inert form — 'See here the lion!' — (*Ecco il leone!*).

ACT IV

Desdemona's bed-chamber. As she is undressed by Emilia, Desdemona's premonitions and sombre thoughts are revealed in the simple "*Willow Song*" — ("*Salce! Salce!*"). There is panic in her outburst as she bids good-night (and good-bye) to Emilia. Tranquil again, she recites her night prayer — the lovely "*Ave Maria*". Otello enters through a secret door. He gazes a while on his sleeping wife, then kisses her three times. As Desdemona suddenly awakens, he asks her if she has prayed since he would not kill her soul as well. Again he taxes her with Cassio. As she protests in terror and begs for mercy he smothers her. Emilia enters to tell Otello that Cassio has been attacked by Roderigo but has killed him. With horror, she finds Desdemona dying. She calls for help, and Iago, Cassio, Lodovico and others arrive. Iago's cunning plot is exposed by Emilia and he runs out, pursued by soldiers: then Otello, realising and repenting his monstrous injustice to Desdemona, stabs himself, and kissing her — "*Un bacio — un bacio ancora . . . ah! . . . un altro bacio*" — "*a kiss — another kiss . . . ah . . . one more kiss*" . . . he dies. A poignant reminder of the love-duet in Act I.



Lucia di Lammermoor

DONIZETTI

Gaetano Donizetti (1797 — 1848) was born in the city of Bergamo, just north of Milan on November 29th 1797; in what the composer later called a "dungeon". His father, Andrea Donizetti at twenty had married Domenica Nava and they had six children — three boys and three girls. The family were desperately poor and the family tree consisted of an undistinguished line of weavers and labourers. Two of the girls died in infancy, one brother was mentally defective, the eldest Giuseppe was to become the most important musician-functionary at the faraway court of Mahmud II, Sultan of Turkey, at Constantinople; and Gaetano one of the most gifted musicians that Italy has produced. Bergamo was also the birthplace of the celebrated tenor — Giovanni Battista Rubini.

Donizetti was the pupil of one of the most valued maestros of the century, Johann Simon Mayr, born in Bavaria but of Italian background. He re-Italianised himself, changing his given names, to Giovanni Simone, and making his debut as an opera composer in Venice in 1796. In 1802 he settled in Bergamo, as Maestro di Cappella in the Church of Santa Maria Maggiore, and

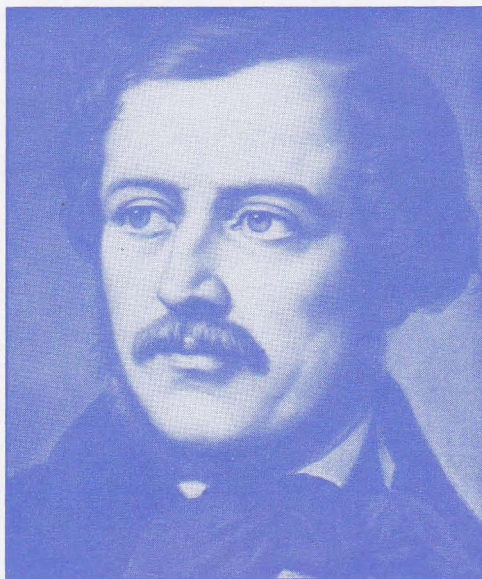


Count John McCormack as Edgardo

in 1805 when the Istituto Musicale was founded in the city, he became its director. Donizetti stayed here with his famous and much loved teacher until he was eighteen, when Mayr realising that he now needed a more advanced musical education decided to send him to what he believed to be the best music school in Italy — The Liceo Filarmónico Comonale at Bologna, then presided over by legendarily learned Bolognese priest-musician Padre Stanislao Mattei. Here Donizetti took strict courses in counterpoint and fugue and followed in the footsteps of a young man from Pesaro, who had already composed a dozen operas — Gioacchino Antonio Rossini, almost six years Donizetti's senior.

Donizetti's first opera was *Il Pigmalione* performed in Bergamo on 13th October, 1816, and written in 1816, his first opera to be performed was *Enrico di Borgogna* written in 1818 and given on 14th November, 1818 at the Teatro San Lucen, Venice. In all he wrote over seventy operas, *Lucia Di Lammermoor* being his fiftieth written in 1835. The heady successes of *Anna Bolena*, *L'Elisir d'Amore* and *Lucrezia Borgia* behind him.

In 1828 on the 1st June, Donizetti had married Virginia Vasseli. They had three children, two of which were still born, the other a son Filippo born on the 29th July, 1829 lived just thirteen days. The marriage was brief, but very happy, Virginia died nine years later on 30th July, 1837, just two years after the premiere at the San Carlo, Naples, on 26th September, 1835 of *Lucia*.



Donizetti composed and orchestrated *Lucia* in less than six weeks, and the new librettist was Salvatore Cammarano, a Neapolitan who had studied with Gabriele Rossetti, who also provided the libretto for Verdi's *Il Trovatore*. There were problems of money at the Teatro San Carlo, but funds were found, Fanny Tacchinardi Persiani, the first Lucia was paid, rehearsals went ahead and the opera opened with Gilbert Louis Duprez as Edgardo and Domenico Cosselli as Enrico to an immediate and immense success, and so it is to this day. Donizetti wrote to Ricordi "Lucia . . . allow me amicably to be immodest and tell the truth . . . pleased the audience, and pleased it

very much, if I am to believe in the applause and in the compliments I received . . . Every number was listened to in religious silence then hailed with spontaneous cheers." So let us examine the factors which has made this one of the most popular and loved of operas.

The text was based on Sir Walter Scott's novel 'The Bride of Lammermoor' about strange people living in feudal conflict in almost barbaric surroundings. Cammarano did a skilful and dynamic adaptation of the original story providing a well structured libretto for Donizetti to set to work on. Musically there are two very high points in the score — the sextet with chorus in Act II, which is the opera's climax of dramatic complexity and the Mad Scene in Act III, which is the point of greatest self-expression for Lucia. This is very much the heroine's opera. It is a vehicle for the dramatic intensity and vocal suppleness of the really great soprano's, and in our own time it was the role which propelled Joan Sutherland into international acclaim and the role which the legendary Callas, who did so much for the revival of *Bel Canto*, made indisputably her own outdoing the great stage Ophelias with her interpretation of the mad scene. The only really joyous moment of the opera is provided by the chorus when they address Arturo, the prospective bridegroom in Act II — '*Per te dimenso giubilo — through you there is great rejoicing*'.

The score is full of beautiful unusual orchestral and instrumental colour; full of the nervous sensitive nature of Lucia and the fiery temperament and jealous nature of Edgardo! Deservedly one of Donizetti's most popular masterpieces if not his greatest creative achievement. Within ten years that creative genius would be stilled; confined to an asylum at Ivry, outside Paris, he received a visit from Duprez, the tenor who created the role of Edgardo. Trying to stimulate the silent apathetic sick man, Duprez started to sing the last act aria of Lucia, surprisingly, the composer struggled from his chair, attempting to reach the piano to accompany the singer — it was beyond his strength. The little flicker of interest in his own music died out — he himself was returned to this native Bergamo where he died on 8th April 1848. He had written in a letter to Tommaso Persico on 7th October 1845 "Luce, luce! O quella di Dio, o quella dell'olio e della cera!"

"Light, light! Either that of God or that of oil and wax!"
The light of Donizetti's "*Lucia*" will never fade — the music lives on.

DUBLIN
May 4, 6, 8, 9

CORK
May 12, 15

LUCIA DI LAMMERMOOR

Opera in Three Acts

By

GAETANO DONIZETTI

Libretto by Salvatore Cammarano after the novel by Sir Walter Scott

CAST

in order of appearance

Normanno, head forester to Enrico	BRENDAN CAVANAGH
Enrico, owner of Ravenswood Castle and Estates	CARLO DESIDERI
Raimondo, chaplain, tutor to Lucia	FREDERIC VASSAR
Lucia, sister to Enrico, secretly betrothed to Edgardo	CARLA BASTO
Alisa, confidential maid to Lucia	DYMPNA CARNEY
Edgardo, dispossessed heir of Ravenswood	ANTONIO SAVASTANO
Arturo, laird of Bucklaw, suitor to Lucia	SILVIO EUPANI

Relatives, Retainers and Friends of the House of Lammermoor.

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor: EUGENIO MARCO

Producer: PADDY RYAN

Designer: Scenery designed by ROBERT HEADE. Built and painted in the Gaiety workshop

Costumes: S. B. WATTS, Manchester

Synopsis of Scenes

Scotland. About 1800.

Act I

Scene I: In a grove near the castle

Scene II: In the castle park near a ruined fountain and graveyard

Interval (15 minutes)

Act II

Scene I: The marriage contract. A hall at Ravenswood Castle

Scene II: A little later

Interval (15 minutes)

Act III

Scene I: The great hall at Ravenswood Castle

Scene II: In the castle park near a ruined fountain and graveyard

First produced at the Teatro San Carlo, Naples, on 26th September, 1835.

A warning bell will ring five minutes and three minutes prior to the end of each Interval.

ACT I

Scene I is a grove near the Castle of Lammermoor. Enrico Ashton (Baritone), Lucia's brother, and his followers are searching for the intruder who is believed to be Lucia's unknown lover. Enrico must remove all obstacles to his scheme of forcing Lucia into marriage with Lord Arturo Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucia is ignorant of this scheme. Normanno (Tenor) reports that the stranger is none other than Edgardo, last of the Ravenswoods, between whose house and Enrico's a blood feud has existed for generations. In the air *La pietade in suo favore* Enrico vows to quench this secret love in Edgardo's blood.

Scene II is the castle park. The moonlit scene and the gentle character of Lucia herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucia (Soprano) enters and to her companion Alisa tells how she never sees the fountain without shuddering, as she has seen the ghost of the unhappy woman murdered by her jealous Ravenswood lover who lies buried there described in her aria "*Regnava nel Silenzio*", then she passes to rapturous anticipation of Edgardo's coming — "*Quando, Rapito in estasi*". The mood of the first aria is dreamy and ecstatic but both demand extreme technical brilliance. Edgardo (Tenor) finally appears. He has to tell her that he must go to France on a political errand but that before leaving he would wish to be reconciled with Enrico as a prelude to their marriage. Lucia, however, knowing the harshness of her brother's nature, counsels him to keep their love still secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

ACT II

Enrico has sent for Lucia in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucia protests. Enrico has intercepted all Edgardo's letters but now he hands her one, recently forged by Normanno, which persuades her that she has been deserted by Edgardo for another woman. This duet, *Soffriva nel pianto*, is moving and dramatic as Enrico bullyingly urges the bewildered Lucia to forget the faithless Edgardo and marry Arturo. As well as saving their house from ruin she may also, he suggests, save him (Enrico) from the political dangers that threaten his life. Lucia appeals to Raimondo (Bass), the family chaplain. Only when he urges her to obey does Lucia broken-heartedly submit.

In the second Castle scene of this Act the opera moves

towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom (Tenor) is received. Lucia enters, seemingly frozen in her sorrow. Enrico explains to Arturo that she still grieves for her mother only recently dead. In haste he presents the document to Lucia and in terror and confusion of mind she signs it. At that moment Edgardo, returned from France, dramatically bursts in upon the scene. Shocked by what he conceives must be Lucia's treachery he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgardo *Chi mi frena in tal momento?* — one of the greatest concerted pieces in Italian opera. In the quarrel which ensues Raimondo interposes to prevent a duel. Edgardo, departing, flings Lucia's ring at her feet. There is a thrilling choral ending to the Act with Lucia's voice soaring despairingly over the rest.

ACT III

The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raimondo. He tells the horrified assembly that Lucia, her reason gone, has stabbed the bridegroom to death. A transfigured almost spectral Lucia appears still grasping the dagger with which she has killed Arturo. In this her "*Mad Scene*" she imagines that she and Edgardo are beside the fountain but "*il tremendo fantasma*" arises to separate them, and she dwells on the marriage that was to have taken place between them. The aria is an exacting test for every coloratura soprano. While the vocal writing of this showpiece is extremely florid it is not, in its general effect, out of character with the dramatic situation.

In her delirium Lucia re-lives her meetings with Edgardo and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arturo, she has been united in the marriage ceremony that day. As the scene concludes Lucia falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgardo, alone, tells in the aria, *Tombe degli avi miei*, that without Lucia life for him is vain and that he, "the last of his unhappy race", has come to this place where he will encounter Enrico, his enemy, and find death in a duel with him. As a funeral bell tolls a group of mourners enters. From them he learns that the knell is for Lucia. Since Enrico has already fled, Edgardo resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria *Tu che a Dio spiegasti l'ali*, he kills himself with his dagger and so end this tragedy of star-crossed lovers.

Performing Members

LADIES

Eileen Byrne
Stella Byrne
Dympna Carney
Adrienne Carroll
Katherine Charmartin
Monica Condron
Elma Cullen
Rita Cullen
Anne Deegan
Maura Devine
Adrienne Doyle
Florrie Draper
Katherine Fitzgerald
Ursula Fowler
Patricia Galloway

Barbara Goff
Joan Gordon
Maeve Guilfoyle
Sylvia Guilfoyle
Marion Kavanagh
Mary Keating
Dorothy Kenny
Marie Mackey
Alice Moffat
Sheila Moloney
Maura Mooney
Mary Moriarty
Cecily Morrison
Nora McCall
Maureen McDonnell

Pauline McHugh
Margaret McIntyre
Clare O'Grady
Aine O'Neill
Barbara O'Neill
Patricia O'Toole
Caroline Phelan
Joan Rooney
Nora Shells
Norrie Stanley
Patricia Stone
Mary Troy
Sylvia Whelan
Aileen Walsh

GENTLEMEN

John Brady
Patrick Brennan
Anthony Byrne
Michael Carlyle
John Carney
Tom Carney
Derek Carroll
Brendan Cullen
Marcel De Roian
Patrick Delaney
John Doyle

Michael Doyle
John Dunne
Sean Flanagan
Robert Hammond
Richard Hanrahan
Raymond Hayes
Jack Hughes
Paul Kavanagh
Dermot McGowan
Fred McQuillan

Aldo Mazzola
Gerry Mooney
John Morgan
William Murphy
Noel O'Callaghan
Liam O'Kelly
Sean O'Kelly
Luciano Pecchia
James Price
Daniel Picaid



RTE Symphony Orchestra

1st VIOLINS

Audrey Park, *Leader*
 Alan Smale, *co-leader*
 Sheila O'Grady
 Timothy Kirwan
 Elias Maguire
 Catherine Briscoe
 Anna Kane
 Raymond Griffiths
 Katherine Smale
 Helen Briscoe
 David MacKenzie
 Arthur Nachstern

2nd VIOLINS

Jack Leydier
 Vanessa Caminiti
 Joan Miley
 Michael McKenna
 Carlos Assa-Munt
 Keith Packer
 Claire Crehan
 Yvonne Donnelly
 Pauline Carolan
 Noelle Casey

VIOLAS

Archie Collins
 Kathleen Green
 Margaret Adams
 John Adams
 Maureen Carolan
 Thomas Kane
 Miriam Lynch
 Sally Coey

CELLI

Aisling Drury-Byrne
 Roland Saggs
 Robert Pierce
 Dairne Ni Mheadhra
 Thomas Kelly
 Lynda Kelly
 Paula O'Callaghan
 Niall O'Loughlin

BASSES

Helmut Engemann
 Wolfgang Eulitz
 Herbert Nowak
 Eamonn Williams
 Jacques Lavaud

FLUTES

William Dowdall
 Madeleine Berkeley
 Deirdre Brady
 Niamh Cusack

OBOES

Albert Solivérès
 Helmut Seeber
 Patricia Harrison
 Geraldine Malone

CLARINETS

Brian O'Rourke
 Sydney Egan
 James Daly

BASSOONS

Michael Jones
 Dieter Prodöhl
 Michael Rogers

HORNS

Patrick McElwee
 Simon Law
 David Carmody
 Thomas Briggs
 Mary Sheehan

TRUMPETS

Jozsef Csibi
 Szabolcs Vedres
 James Cavanagh
 Michael Nolan

TROMBONES

Sean Cahill
 Francis Hughes
 Phil Daly

TUBA

Hartmut Pritzel

TIMPANI

Martin Metrustry

PERCUSSION

Noel Eccles
 Angela Boot
 John Reynolds
 Stephen Keogh

HARP

Sheila Cuthbert
 Denise Kelly

LIBRARIAN

Francis Young

ORCHESTRA MANAGER

Valentine Keogh

CONCERTS MANAGER

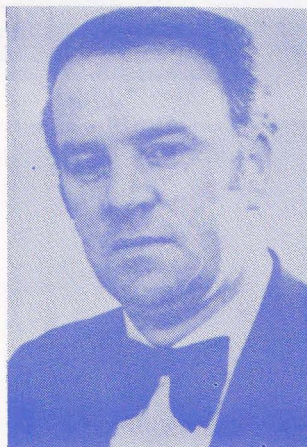
Richard Pine



NAPOLEONE ANNOVAZZI

(Artistic Director/Conductor)
Nationality — Italian.

Has conducted the Santa-Cecilia, Vienna Symphony and Munich Philharmonic Orchestras, and Opera in all the major houses. He returns to Dublin from engagements in Belgium and Las Palmas to conduct 'Bohème' and 'Otello'.



JOHN BRADY (Chorusmaster)

Nationality — Irish

Graduated from the College of Music Dublin and has been assisting as Chorusmaster since 1965; preparing the chorus for their operatic repertoire in five languages.



EUGENIO MARCO (Conductor)

Nationality — Spanish

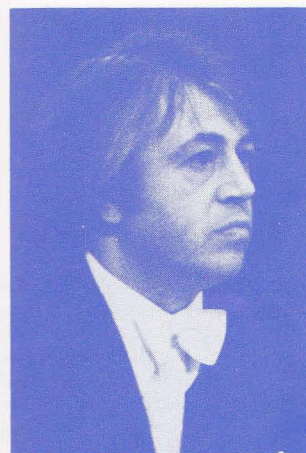
Has worked in Spain and throughout Europe and America. Resident Conductor for the Gran Teatro del Liceo for four years. Has made many recordings and recently conducted in the International Festival of Vienna. First visit to Dublin to conduct 'Lucia'.



LUCIANO PELOSI (Chorusmaster)

Nationality — Italian

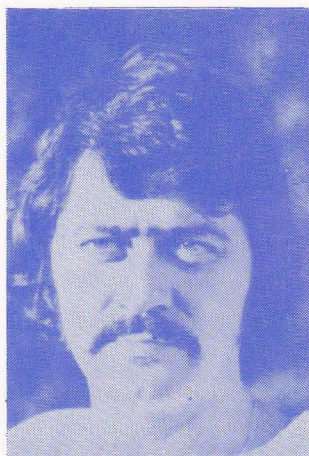
Professor of Music at the Santa Cecilia Conservatory, Rome. Maestro del Coro of Rome Opera. Chief Organist at the Vatican. Composer of two operas, one ballet and other incidental music. He has worked throughout Europe. Second visit to Dublin.



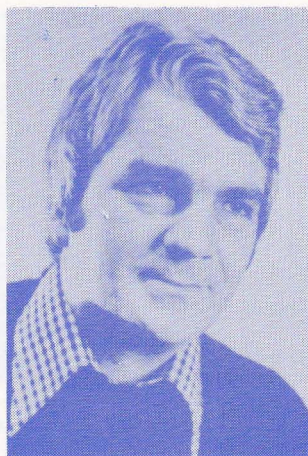
GIOVANNI VENERI (Conductor)

Nationality — Italian

Has conducted the principal orchestras of Italy, and worked in Poland, Germany and Canada in the fields of both symphony and opera. He is permanent Director of the San Remo Symphony Orchestra. First visit to Dublin to conduct 'Ballo'.



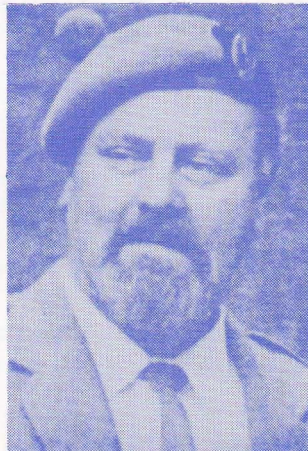
DARIO MICHELI (Producer/Designer)
Nationality — Italian
Returns to us to produce 'Ballo' and 'Otello', and design 'Bohème' and 'Ballo'. Has worked on four continents in cinema, theatre and opera.



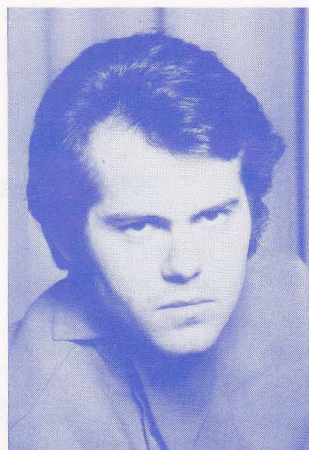
PATRICK MURRAY (Designer)
Nationality — Irish
Returns to design 'Otello'. He has been associated with Joan Denise Moriarty for over twenty years. He has designed for Wexford Festival Opera and the Rosc Exhibitions of 1972, '76 and '80.



PADDY RYAN (Producer)
Nationality — Irish
Returns to us to produce 'Lucia'. Has directed the Irish National Opera, Wexford Festival Opera and at the Abbey Theatre.



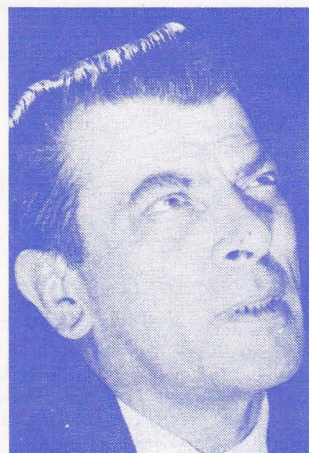
PATRICK McCLELLAND (Stage Director)
Nationality — Scottish
Returns to us once again. He has been involved with the Dublin Grand Opera Society since 1952, and his tremendous versatility backstage ensures that each opera is staged to the Producer's requirements.



FLAVIO TREVISAN (Producer)
Nationality — Italian
Comes to us for the first time to produce 'Bohème'. Has worked throughout Italy and abroad in the San Carlo, Lisbon, Madrid, Barcelona, Nancy and Rouen. Produced "Werther" and "Norma" for French TV.



JOSEPHINE SCANLON (Assistant Stage Director)
Nationality — Irish
Has been involved in theatre since she was fourteen. Worked for Eamon Andrews Studios as performer and stage manager. Producer of amateur musicals.



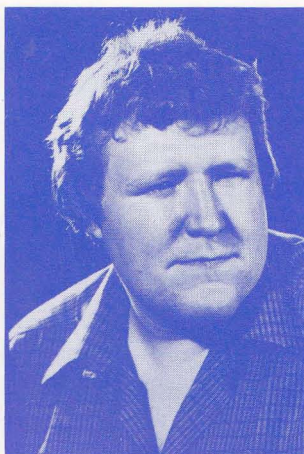
ROBERT HEADE (Designer)
Nationality — Irish
Returns to design 'Lucia'. He is designer and technical director of the Gate Theatre and comes to us by kind permission of Edwards-MacLiammor Productions.



JEAN WALLIS (Choreographer)
Nationality — English
First visit to Dublin. She was trained at Grandison College, Croydon and later with Claude Newman. Soloist with the State Theatre, Stuttgart, Vice-Principal Stuttgart Academy. Has choreographed both modern and classical compositions for theatre and TV.



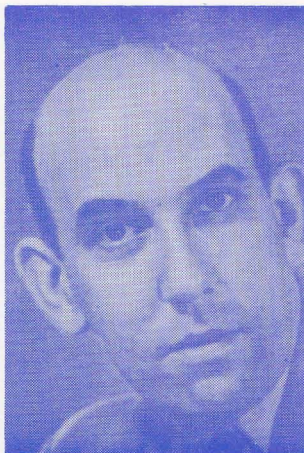
KATIA ANGELONI (Mezzo Soprano)
Nationality — Yugoslavian
Returns to Dublin to sing Ulrica. Repertoire, Eboli Delilah, Amneris etc. Has sung all over Italy, Sicily, Leningrad, Monaco, Geneva, Amsterdam, and France. Has many recordings.



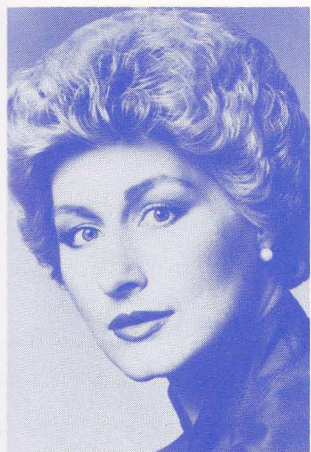
MICHAEL CARLYLE (Baritone)
Nationality — English
Makes his first visit to Dublin and will sing in all the operas. Sings the role of Benoit in Bohème. A member of Glyndebourne Opera.



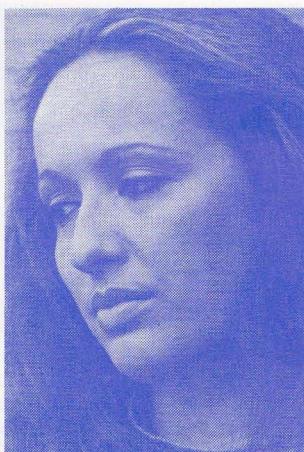
CARLA BASTO (Soprano)
Nationality — African
Comes to Dublin for the first time to sing 'Lucia'. Repertoire Constanza, Donn Anna, Amina, Elvira, Anna Bolena, Violetta, Gilda, Lakmè etc. Has sung in all the important houses.



BRENDAN CAVANAGH (Tenor)
Nationality — Irish
Brendan has been singing with us for many years. He is featured in this year's profile.



MARY BURGESS (Soprano)
Nationality — American
Makes her first visit to Dublin to sing Musetta. A graduate of the Curtis Institute of Philadelphia. Has sung with the New York City Opera and the Metropolitan Opera Studio.



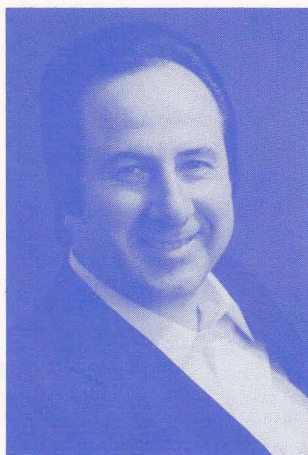
MARIA CLAUSOVA (Soprano)
Nationality — Czechoslovakian
Returns to Dublin to sing Mimi. Graduated from the Prague Conservatory and has pursued her career mostly in Italy.



LORENZA CANEPA (Soprano)
Nationality — Italian
Returns to us to sing Amelia. A student of the famous Gina Cigna, she is now among the foremost operatic sopranos to sing in Italy.



CARLO DESIDERI (Baritone)
Nationality — Italian
Comes to Dublin for the first time to sing 'Marcello' and 'Enrico'. A graduate of the San Cecilia Conservatory, Rome, he has sung all over Italy. Repertoire Germont — Belcore — Ford etc.



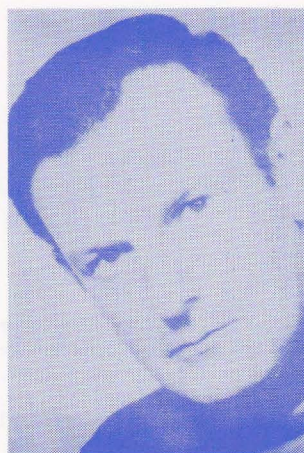
SILVIO EUPANI (Tenor)
Nationality — Italian
He comes to Dublin for the first time to sing 'Cassio' and 'Arturo'. He has sung extensively in Italy in the operas of Donizetti, Bellini, Verdi and Puccini.



GIAN KORAL (Baritone)
Nationality — Turkish
Graduate of the University of New York, he returns to sing Iago. Now living in France, he has sung throughout Europe.



MARIA LUISA GARBATO (Soprano)
Nationality — Sardinian
Returns to Dublin to sing Desdemona. Made her debut at Spoleto in 'Lucia' and has sung in all the major opera houses of Italy.



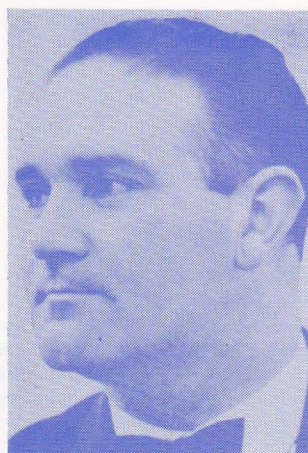
PETER McBRIEN (Baritone)
Nationality — Irish
He returns to us once again to sing 'Schaunard' and 'Montano'. A member of the RTE Singers, he has also sung with Irish National Opera and on the concert platform abroad.



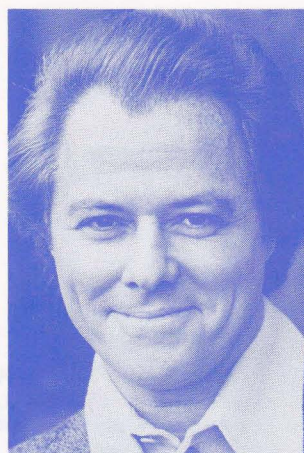
JUAN CARLOS GEBELIN (Baritone)
Nationality — Uruguayan
He makes his first visit to Dublin to sing 'Renato'. He has studied with Bononi, Gobbi and Tagliabue. He has sung in America and the European continent under the most distinguished conductors.



SEAN MITTEN (Bass)
Nationality — Irish
Returns to us to sing Samuel and Lodovico. He has sung with Wexford Festival Opera and Irish National Opera and in Oratoria.



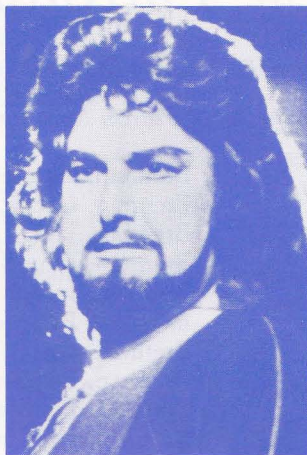
BRENDAN KEYES (Baritone)
Nationality — Irish
He returns to sing Tom. He has sung extensively in Oratoria, in concert, and on radio and also with the Irish National Opera.



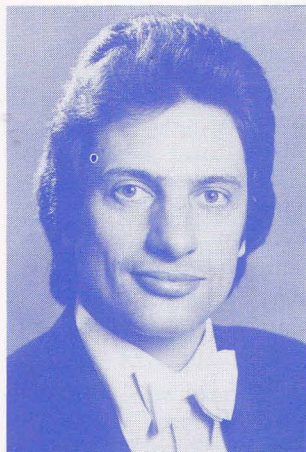
MICHELE MOLESE (Tenor)
Nationality — American
This celebrated tenor returns to us after a long absence to sing Rodolfo. Leading Tenor with the New York City Opera he made his debut at La Scala in the 1974-75 season under Claudio Abbado.



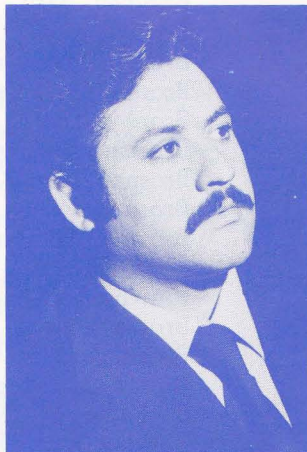
ANN MORAN (Soprano)
Nationality — Irish
She returns to us to sing 'Oscar' from Geneva where she now lives. She sang Marzelline during the Christmas season. Has sung in the opera houses of Germany, France and Austria.



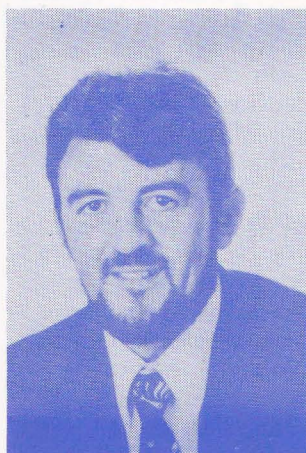
GILBERT PY (Tenor)
Nationality — French
He returns to us to sing Otello after his much acclaimed Samson of 1979. He sings in all major opera houses throughout Europe and is one of the leading dramatic tenors of our time.



JOHN MORGAN (Baritone)
Nationality — English
He is a frequent visitor to the D.G.O.S. and made his Solo debut last season as the 2nd prisoner in Fidelio and now sings the Sergeant in Bohème. A graduate of the Guildhall School of Music, London, he has sung in France, Holland and Belgium.



ANTONIO SAVASTONO (Tenor)
Nationality — Italian
Returns to sing Edgardo. This tenor enjoys an international career and sings with the most distinguished conductors of our day. He has recorded for Cetra, and Deutsche Gramophone.



FRANK O'BRIEN (Baritone)
Nationality — Irish
He returns to us to sing Alcindoro, Silvano and the Herald in Otello. He has sung with Irish National Opera, Rathmines and Rathgar Musical Society, in Oratoria and on the concert platform.



FREDERIC VASSAR (Bass)
Nationality — French
Returns to sing Colline and Raimondo. This is his third visit to Dublin. Has sung many times at the Paris Opera and in all the important houses on the continent.



MARY O'SULLIVAN (Mezzo Soprano)
Nationality — Irish
Returns to sing Emilia. Has studied in Dublin, England and Brussels. Sang Bradamante in 'Alcina' and Mother Goose in the Rake's Progress in Brussels. Will sing 'Rosie' in the premier of "The Wedding" by Potter, with I.N.O.



ERNESTO VERONELLI (Tenor)
Nationality — Italian
He returns to sing Riccardo. He has sung throughout Europe and America. He has sung Turandot with Birgit Nilsson in Brussels and Don Carlos with Viorica Cortez.

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Madden, Bernadette
Madden, J. S. D.
Madden, Mrs. Mavis
Magee, Denis M.
Magee, Mrs. Ita
Magnier, Dr. Paul
Magnier, Mrs. Paul
Maguire, Miss Aideen
Maguire, Mrs. Eileen
Maguire, Miss M. E.
Maguire, Mrs. Pat
Maher, Rev. Bro. Edward J.
Maher, Patrick F.
Mahony, Mrs. Maeve
Maguire, Dr. Wilhelmina C.
Mahony, T. P.
Mallaghan, Miss Carmel
Manning, Mrs. Oonagh
Marian Gramophone Circle

Markey, Eamon T.
Markey, Mrs. Marie
Marshall, L. J.
Martin, Brendan
Martin, Miss Carmel
Martin, Mrs. Elsie
Massey, Mrs. Margaret
Masterson, Dr. James B.
Matthews, Mrs. S. E.
Maw, Robert
Mayne, Dr. Brian
Meade, Kevin Philip
Meade, Miss Marie
Meade, Philip P.
Meagher, Mrs. Edris
Mealia, Mrs. Ann
Meehan, Harry
Meenan, Mrs. Patrick N.
Mercer, James N.
Merrey, Geoffrey M.
Merry, Mrs. Kay
Miller, Joan C.
Minter, David
Moloney, Miss Rosalie
Moloney, P. J.
Moloney-Hellard, Christopher
Moloney-Hellard, Mrs.
Josephine
Molloy, Joseph N.
Monahan, Richard
Mongullion, Jean
Mooney, Gerard V.
Mooney, Terence
Moore, Daniel
Moran, Adrian P.
Moran, Desmond
Moran, Philip
Morra Ambassador,
Goffredo Biondi-
Moreau, Miss Marie
Moriarty, Miss Miranda
Morley, Mrs. Teresa
Moroney, Michael
Morris, Mrs. Sheila
Morrison, Miss Patricia
Mortimer, Marie
Morton, Fergus
Moylan, Dr. B.
Moyne, Rt. Hon. Lord
Moyne, Lady
Mulcahy, Mrs. Pdraig
Mulligan, Frank
Mullins, Michael
Munro, Mr. Peter F.
Murakami, Mrs. Jimmy T.
Mulcahy, Andrew
Mulhern, Miss Ann
Murnaghan, Mrs. Nuala
Murphy, Mrs. B. J.
Murphy, Mrs. Catherine
Murphy, C. Russell
Murphy, Mrs. Francis D.
Murphy, G.
Murphy, Michael
Murphy, P. J.
Murphy, Miss Rosarii
Murphy, Mrs. Tom
Murray, Austin
Murray, Mrs. Frank
Murray, K. D.
Murray, P. L.
Murray, Thomas A.

McAlester, Miss Catherine
McAlester, B.E., Eddie
McAlester, Mrs. Briege
McAlister, Miss Arlene
McAlister, Mrs. M.
McArdle, Ben
McArdle, Richard
MacArthur, Mrs. Daisy
McAuliffe, Miss Rose
McAvinchey, Dr. M. G.
McBrinn, Mrs. Rose K.
McCabe, Gerard
McCabe, Dr. R. P., M.I.C.E.
McCabe, Mrs. Marie
McCambridge, Gregory P.
McCann, John
McCarthy, Dr. Eunice
McCarthy, Liam
McCarthy, Miss Joan
McCarthy, Mrs. John R.
McCaw, G. A.
McConnell, Arthur F.
McConnell, William J.
MacCormack, Miss Winifred
McCrae, Mrs. E.
McCrone, Miss Angela
McCullagh, Miss Anne
McCullough, Mairtin
McCurtain, Miss Marguerite
McDonald, Billy
McDonald, Mrs. Jeannie Reddin
McDonnell, Mrs. Margaret
McDonnell, P.
McDonogh, Mrs. F. J. N.
McDowell, John Lynne
McElligott, Dr. Morgan
McElroy, Andrew
McEntee, Sean
McEvaddy, Mrs. J.
McEvoy, John M.
McElwain, John
MacGabhann, Cathal
McGarry, John
McGee, Jas.
McGeown, Mrs. Elizabeth
McGinty, Mrs. Blathnaid
McGlade, P. F.
McGoey, Mrs. Rita
McGonagle, Liam D.
McGonagle, Pat
McGrady, Malachy B.
McGrane, Mrs. K.
McGrath, Brendan A.
McGrath, Patrick W.
McGrath, Seamus
McGuckian, Pdraig
McGuinness, Miss M.
McGuinness, Peter
McGuire, Mrs. Frances M.
McGuire, Mary E. A.
MacHale, Mrs. Carmel E.
McHenry, Miss Monica
McHugh, J. P. A.
MacInerney, John FitzGerald
McIntyre, Dr. Ivan G.
McIntyre, Mrs. Margaret K.
McKee, Mrs. Patricia
McKenna, Miss Glenna
McKenna, Patricia
MacKeown, J. A.
McKeown, Thomas
McKone, Mrs. A.

McKinley, Joseph G.
 MacLaren-Haddow, Mrs. E.
 McLoughlin, Bernard
 MacMahon, Dr. James
 MacMahon, Mrs. L.
 MacMahon, Tom
 McMurray, Dr. T. B. H.
 McNabb, Peter P.
 McNally, Mrs. Vogue
 McNamara, Miss Clare
 McNamara, Michael
 MacNamidhe, Caoimhin
 MacOistin, Paid
 McSwiney, Mrs. Geraldine
 McVey, Gerald Francis

 Nally, Mrs. Anne
 Nagle, J. C.
 Neill, Terence V.
 Neville, B. K.
 Ní Chorbeíd, Síle
 Ní Chuiv, Miss Caitriona
 NicMheanman, Ms. Máire
 Nixon, W. S.
 Nolan, Mrs. Evelyn
 Nolan, William R.
 Nugent, Michael
 Nesterenko, H.E. Alexey+E.
 Ambassador of the U.S.S.R.

 O'Brien, Brendan E., M.D.
 O'Brien, Brendan, F.C.A.
 O'Brien, Mrs. D. D.
 O'Brien, Herman
 O'Brien, Miss Mary
 O'Brien, Mrs. Miriam Hederman
 O'Brien, Oliver
 O'Broin, Caoimh, L.D.S.
 Ó Broin, Gearoid
 O'Buachalla, Donal
 O'Buachalla, Mrs. Julie
 O'Byrne, John W.
 O'Callaghan, Daniel
 O Carragain, Eamonn
 O'Carroll, Miss Aileen
 O'Carroll, Tadhg
 Ó Ceóchain, an tAth. Gearóid
 O'Connell, Mrs. Louis
 O'Connell, Mrs. William
 O'Connell, T. C. J., M.Ch.
 O'Connor, B.Soc.Sc., Miss Aileen
 O'Connor, Arthur
 O'Connor, Bob
 O'Connor, Brian Joseph
 O'Connor, Mrs. Bridget H.
 O'Connor, Mrs. Emma
 O'Connor, Mrs. James J.
 O'Connor, Kieran J.
 O'Connor, Mrs. Kieran J.
 O'Connor, Miss Miriam Anne
 O'Connor, Laurence Gerard
 O'Connor, Mrs. Mary
 O'Connor, Michael
 O'Connor, Patrick J.
 O'Connor, Piaras
 O'Connor, John
 O'Connor, Nicholas
 Ó Cuinn, Dr. R.
 O'Daly, A. J.
 O'Dea, Mrs. Winifred
 O'Doherty, D. M., M.A.
 O'Donnell, Mrs. Ann

O'Donnell, Mrs. C. V.
 O'Donnell, John M.
 O'Donnell, Prof. John
 O'Donnell, Keenan Patrick
 O'Donoghue, Capt. Myles O'Malley
 O'Donoghue, John L.
 O'Donovan, Mrs. Diarmuid
 O'Donovan, Mrs. Emily
 O'Donovan, Mrs. Kathleen
 O'Dowd, Peter
 O'Driscoll, C.
 O'Driscoll, Dr. Diarmuid T.
 O'Driscoll, Finghín
 O'Driscoll, Thomas A.
 O Dubhghaill, Seamus Uasal
 O'Dwyer, Miss S. M.
 O'Farrell, Bill
 O'Farrell, James
 O'Flynn, Brendan
 O'Gorman, Miss Pauline, M.Sc.
 O'Hagan, Liam
 O'Hagan, Miss Mary
 O'Hanlon, S.C., Rory
 O'Hara, Mrs. Mary G.
 O'Hara, Ms. Patricia
 O'Hare, Alfred K.
 O'Hare, John J.
 O'Hegarty, Miss M. T.
 O'Keeffe, Mrs. Angela
 O'Keeffe, Mrs. Ethel
 O'Kelly, Dr. Dermot J.
 O'Kelly, Dr. William D.
 Oldfield, Richard S.
 O'Leary, Denis
 O'Leary, Miss Margaret
 O'Loughlin, Seamus
 Ó Lonargáin, Liam
 Ó Luanaigh, Ciarán
 O'Mahony, Ms. Ann
 O'Mahony, Mrs. Maire
 O'Mahony, Mrs. Jacque
 O'Malley, Brian G.
 O'Maoileoin, Michael B., Solr.
 O'Mara, T. A.
 O'Meara, Mrs. Joan J.
 O'Meara, B.D.S. Gerard
 O'Neill, Miss Cathy
 O'Neill, Patrick P.
 O'Neill, Raymond J., S.C.
 O'Neill, Seosamh
 O'Neill, Tom, F.R.C.S.
 O'Neill, Mrs. J.
 O'Nualláin, Padhraig
 O Raghallaigh, Eamonn L., A.C.I.S.
 O'Regan, John Daly
 O'Reilly, Mrs. Jan
 O'Reilly, J. P.
 O'Reilly, Mrs. Maire
 O'Reilly-Hyland, Dermot
 O Riada, Pádraic
 O'Riordan, A. J.
 O'Rourke, Francis B.
 O'Sullivan, Alyne
 O'Sullivan, Cornelius
 O'Sullivan, Mrs. Donal
 O'Sullivan, Miss Mary
 O'Sullivan, Mrs. Moyra
 O'Sullivan, John A.
 O'Toole, Conal P.
 O'Toole, Miss Minnie
 Otway-Freeman, Mrs. Arabella
 Owens, Dr. Gerald H.

Owens, Miss Mary E. T.

 Paltridge, William
 Parlon, Patrick John
 Parr, David Charlton
 Parry-Jones, Dr. & Mrs. O. C.
 Pasley, Mrs. W.
 Patterson, Vivian F.
 Pearce, Mrs. Elish MacCurtain
 Pearson, Edwin
 Peck, Sir John Howard, K.C.M.G.
 Perry, Miss Mary
 Phelan, Mrs. Caroline
 Phelan, Mervin J.
 Phelan, William J.
 Pigot, David R.
 Poole, Donald H.
 Porter, Miss Eileen
 Potter, Donald J.
 Potter, Mrs. D. J.
 Powell, Dr. David
 Power, Martin J.
 Power, Miss Maire
 Pradal, Mme. N. Viguier du
 Prandy, Mrs. Margaret, B.A.
 Preston, Stephen
 Preisler, J.

 Quigley, Denis E.
 Quigley, Mrs. Kathleen T.
 Quigley, J. A.
 Quinlan, Miss Pauline
 Quinn, Brian
 Quinn, Mrs. Finola
 Quinn, Mrs. Paulyne

 Raftery, Mrs. Margaret
 Rampaso, Mrs. Kathleen
 Randolph, Mrs. Louise S.
 Raoux, Mlle. Annie
 Read, P. I., B.A., B.A.I., A.M.I.C.E.
 Reddin, Mrs. Carmel J.
 Egan, Brian F., M.Ch.Orth.,
 F.R.C.S.I.
 Regan, Mrs. Jackie
 Regan, Philip,
 Reidy, Dermot A.
 Reilly, Seamus
 Rennison, Henry H.
 Rice, Colm
 Richardson, Mrs. Anne
 Richardson, Mrs. Donald
 Richter, Dr. Michael
 Riordan, J. J.
 Riordan, F.F.A.R.C.S.I., Dr.
 Desmond D.
 Robb, Harford M.
 Robeson, Patrick
 Robinson, D. L., F.R.C.S.I.
 Roche, Mrs. Bernadette
 Roche, Donal M.
 Roche, Mrs. Margaret
 Rooney, Miss Pauline M.
 Royds, John
 Rumball, Kenneth J.
 Rumley, J. Gerard
 Ryan, Brendan
 Ryan, Brendan P., M.A., M.Sc.
 Ryan, Edward R.
 Ryan, Harold J.
 Ryan, Miss Maura
 Ryan, Michael

Ryan, Mrs. Sheila
Ryan, Patrick G.
Ryan, Patrick
Ryan, The Hon. Judge P. Noel
Ryan, Ritchie, T.D.
Ryan, Joseph
Ryder, S. J.

Scallan, S. P.
Scanlan, Prof. J. O.
Schubert, Horst
Scovell, Mrs. Bedella
Scully, Dermot P.
Searon, Miss Betty
Segal, Jacob
Shanahan, Thomas E.
Shannon, Mrs. Colette
Shannon, Rev. Thomas
Sharpe, Francis B.
Shaw, William A.
Sheehan, Denis
Sheehan, Mrs. Kathleen
Sheehy, Mrs. P.
Sheridan, Bryan
Sheridan, Judge Diarmuid, S.C.
Sheridan, Miss Valerie
Sheppard, Miss Pamela Jean
Skelton, Samuel
Slattery, James F.
Smith, Christopher
Smith, Dr. Colette
Smith, Patrick J.
Smithwick, Fergal
Smyth, Mrs. Alice
Smyth, Mrs. F. N.
Smyth, J. W.
Somerville, Cormac
Somerville, R. A.
Spain, Anne
Speakman, Mrs. A. Bernadette
Spellman, Michael
Spillane, Miss Josephine
Stacey, Thomas
Stahl, Mrs. Cecilia
Stanton, Mrs. Maurya K.
St. Francis Choral Group
Stanley, Dr. R. J.

Staveley, Mrs. Joan
Stein, Mrs. Lindsay
Stewart, T. J.
Stokes, Mrs. E. T.
Stone, Miss Patricia C.
Storey, Mrs. Maureen
Strahan, Mrs. Ann

Telford, Mrs. Phyliss
Thompson, James
Thomson, Bryden
Thunder, A. D.
Tierney, Dr. John
Tierney, Martin
Tierney, Mrs. Pauline
Tighe, Paul
Timlin, Mrs. A. E.
Tittel, Dr. Dermot E.
Tobin, Dick
Tobin, Mrs. Deirdre
Toibin, Kieran R.
Tonge, Tom
Tormey, Gerard
Torsney, John
Tossi, Dr. Andrea
Towers, Dr. Robert P.
Tracey, Miss Siobhan
Traynor, J. Desmond
Treacy, Dermot P.
Treacy, Steve
Trotter, Dennis
Troy, Dr. E. M.
Troy, Miss Mary M.
Twohig, Miss S.
Twomey, Miss Elizabeth

Valentine, Hubert
van Eesbeck, Francis L.
Vaughan, Miss Kitty
Vella, F.R.C.S., F.R.C.S.I.,
Mr. Leo A.

Walker, Richard B.
Wall, W.
Wallace, District Justice Brendan J.
Wallace, Mrs. Colette
Walmsley, J. A.

Walsh, Mrs. Bernadette
Walsh, Charles
Walsh, E. M., B.L.
Walsh, Kevin G. (Jnr.)
Walsh, Mrs. Miriam
Walsh, Mrs. Maureen
Walsh, Mrs. Maureen
Walshe, James J.
Walton, Patrick
Ward, Dermot J.
Ward, Mrs. Lilla M.
Ward, Mrs. Maeve
Ward, Mrs. Vera
Weafer-O'Connor, Mrs. Eileen
Webb, Miss Stella M. B.
Webb, Mrs. Valerie
Werner, Nigel
Weyer-Brown, Ms. Natasha O.
Wheeler, Martin G.
Whelan, James J.
Whelan, Miss Kathleen
Whelan, Miss Sylvia, L.L.C.M.
Whelehan, Mrs. T. P.
Whitaker, T. K., Senator
White, Arnold
White, James
White, Mrs. James
White, Miss Margaret
Whitton, Thomas Christopher
Fielding
William, Michael Moorhead
Williams, Nigel R.
Wilson, Henry L., P.C.
Winder, Mrs. Eithne
Wojnar-Murdoch, Mrs. Doris
Woodcock, Joseph A., M.D.
Woods, Miss Justine McCarthy
Wrafter, Joseph
Wright, J. F.

Young, Frank J.
Young, William A.
Younge, John P.

Zeller, Dr. I.

DUBLIN GRAND OPERA SOCIETY

PRODUCTIONS

1941 — 1981

W — Winter Season

S — Spring Season

ADRIANA LECOUVREUR

Francesco Cilea · (1866 — 1950)
1967 — S; 1980 — S.

AÏDA

Giuseppe Verdi · (1813 — 1901)
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;
1963 — S; 1967 — S; 1971 — S; 1976 — S.

L'AMICO FRITZ

Pietro Mascagni · (1863 — 1945)
1952 — W.

ANDREA CHÉNIER

Umberto Giordano · (1867 — 1948)
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S.

AVE MARIA

Salvatore Allegra · (1898 —)
1959 — S.

UN BALLO IN MASCHERA

G. Verdi · (1813 — 1901)
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;
1963 — S; 1966 — W; 1975 — S; 1976 — S; 1981 — S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792 — 1868)
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;
1977 — S.

THE BARTERED BRIDE

Bedrich Smetana · (1824 — 1884)
1953 — W; 1971 — W; 1976 — W.

LA BOHÈME

Giacomo Puccini · (1858 — 1924)
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;
1978 — W; 1981 — S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808 — 1870)
1943 — W.

CARMEN

Georges Bizet · (1843 — 1895)
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;
1965 — W; 1967 — W; 1970 — W; 1973 — W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863 — 1945)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;
1960 — W; 1973 — S.

CECILIA

Licinio Refice · (1884 — 1954)
1954 — S.

LA CENERENTOLA

G. A. Rossini · (1792 — 1868)
1972 — S; 1979 — S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart · (1756 — 1791)
1950 — S; 1961 — W.

DON CARLO

G. Verdi · (1813 — 1901)
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W.

DON GIOVANNI

W. A. Mozart · (1756 — 1791)
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;
1975 — W; 1978 — W.

DON PASQUALE

Gaetano Donizetti · (1797 — 1848)
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;
1969 — S; 1975 — S.

I PURITANI

Vincenzo Bellini
1975 — S.

L'ELISIR d'AMORE

G. Donizetti · (1797 — 1848)
1958 — S; 1969 — S; 1971 — S; 1976 — S.

ERNANI

G. Verdi · (1813 — 1901)
1965 — S; 1978 — S.

EUGENE ONEGIN

Peter I. Tchaikowsky · (1840 — 1893)
1969 — W; 1976 — W.

FALSTAFF

G. Verdi · (1813 — 1901)
1960 — S; 1973 — S; 1977 — S.

- FAUST**
Charles F. Gounod · (1818 — 1893)
 1941 — S; 1941 — W; 1943 — S; 1944 — S; 1945 — W;
 1946 — W; 1948 — S; 1949 — S; 1950 — W; 1951 — W;
 1952 — W; 1955 — W; 1957 — W; 1959 — W; 1961 — W;
 1965 — W; 1972 — W; 1976 — W; 1980 — W.
- LA FAVORITA**
G. Donizetti · (1797 — 1848)
 1942 — W; 1968 — S; 1974 — S.
- LA FIGLIA DEL REGGIMENTO**
G. Donizetti · (1797 — 1848)
 1978 — S.
- FEDORA**
Umberto Giordano · (1867 — 1948)
 1959 — W.
- FIDELIO**
Ludwig van Beethoven · (1770 — 1827)
 1954 — W; 1970 — W; 1980 — W.
- DIE FLEDERMAUS**
Johann Strauss · (1825 — 1899)
 1962 — W; 1963 — W; 1969 — W.
- THE FLYING DUTCHMAN**
Richard Wagner · (1813 — 1883)
 1946 — S; 1964 — W.
- LA FORZA DEL DESTINO**
G. Verdi · (1813 — 1901)
 1951 — W; 1952 — S; 1954 — S; 1973 — S.
- GIANNI SCHICCHI**
G. Puccini · (1858 — 1924)
 1962 — S.
- LA GIOCONDA**
Amilcare Ponchielli · (1834 — 1886)
 1944 — W; 1945 — S; 1980 — S.
- HÄNSEL AND GRETEL**
Engelbert Humperdinck · (1854 — 1921)
 1943 — W; 1944 — S; 1949 — W; 1954 — W.
- TALES OF HOFFMANN**
Jacques Offenbach · (1819 — 1880)
 1945 — S; 1945 — W; 1957 — W; 1970 — W; 1975 — W;
 1979 — W.
- IDOMENEO**
W. A. Mozart · (1756 — 1791)
 1956 — W.
- L'ITALIANA IN ALGERI**
G. Rossini · (1792 — 1868)
 1978 — S.
- JENUFA**
L. Janáček · (1854 — 1928)
 1973 — W.
- LOHENGRIN**
R. Wagner · (1813 — 1883)
 1971 — W.
- LOUISE**
Gustave Charpentier · (1860 — 1956)
 1979 — W.
- LUCIA DI LAMMERMOOR**
G. Donizetti · (1797 — 1848)
 1955 — S; 1956 — S; 1958 — S; 1960 — S; 1962 — S;
 1965 — S; 1967 — S; 1971 — S; 1974 — S; 1977 — W;
 1981 — S.
- MACBETH**
G. Verdi · (1813 — 1901)
 1963 — S; 1979 — S.
- MADAMA BUTTERFLY**
G. Puccini · (1858 — 1924)
 1942 — S; 1943 — S; 1944 — S; 1945 — S; 1945 — W;
 1946 — W; 1947 — W; 1949 — S; 1951 — W; 1952 — S;
 1953 — S; 1954 — S; 1955 — W; 1956 — S; 1958 — W;
 1961 — W; 1966 — S; 1967 — S; 1969 — S; 1971 — S;
 1974 — S; 1977 — S; 1980 — S.
- MANON**
Jules Massenet · (1842 — 1912)
 1952 — S; 1956 — S; 1962 — W; 1969 — W; 1980 — S.
- MANON LESCAUT**
G. Puccini · (1858 — 1924)
 1958 — S; 1961 — S; 1972 — S; 1977 — S.
- THE MARRIAGE OF FIGARO**
W. A. Mozart · (1756 — 1791)
 1942 — S; 1942 — W; 1943 — W; 1948 — W; 1953 — S;
 1957 — W; 1959 — W; 1963 — W; 1973 — S.
- IL MATRIMONIO SEGRETO**
Domenico Cimarosa · (1749 — 1801)
 1961 — S.
- MEDICO SUO MALGRADO**
Salvatore Allegra · (1898 —)
 1962 — S.
- MESSIAH**
George F. Handel · (1685 — 1759)
 1959 — W.
- MIGNON**
Ambroise Thomas · (1811 — 1896)
 1966 — W; 1967 — W; 1975 — W.
- MUSIC HATH MISCHIEF**
Gerard Victory
 1968 — W.
- NABUCCO**
G. Verdi · (1813 — 1901)
 1962 — S; 1964 — S; 1969 — S; 1972 — S; 1977 — S.

NORMA

Vincenzo Bellini · (1802 — 1835)
1955 — S; 1961 — S.

ORFEO ed EURIDICE

Christoph W. Gluck · (1714 — 1787)
1960 — W; 1980 — W.

OTELLO

G. Verdi · (1813 — 1901)
1946 — S; 1946 — W; 1959 — S; 1964 — S; 1976 — S;
1981 — S.

I PAGLIACCI

Ruggiero Leoncavallo · (1858 — 1924)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1956 — S;
1960 — W; 1968 — W; 1973 — S.

LES PECHEURS DE PERLES

G. Bizet · (1843 — 1895)
1964 — W.

PELLEAS ET MELISANDE

Claude Debussy · (1862 — 1918)
1948 — S.

QUEEN OF SPADES

P. I. Tchaikowsky · (1840 — 1893)
1972 — W.

RIGOLETTO

G. Verdi · (1813 — 1901)
1941 — W; 1944 — W; 1945 — W; 1947 — S; 1948 — S;
1948 — W; 1949 — W; 1951 — S; 1952 — S; 1953 — S;
1955 — S; 1956 — S; 1958 — S; 1959 — S; 1961 — S;
1963 — S; 1965 — S; 1966 — S; 1968 — S; 1970 — S;
1974 — S; 1978 — S.

ROMEO ET JULIETTE

C. Gounod · (1818 — 1893)
1945 — S.

DER ROSENKAVALIER

Richard Strauss · (1864 — 1957)
1964 — W; 1972 — W; 1975 — W.

SAMSON AND DELILAH

Camille Saint-Saëns · (1835 — 1921)
1942 — S; 1944 — S; 1947 — W; 1966 — W; 1974 — W;
1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari · (1876 — 1948)
1956 — S.

IL SERAGLIO

W. A. Mozart · (1756 — 1791)
1949 — S; 1951 — S; 1953 — W; 1960 — W; 1964 — W.

SIMON BOCCANEGRA

G. Verdi · (1813 — 1901)
1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini · (1802 — 1835)
1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini · (1858 — 1924)
1962 — S.

TANNHAUSER

R. Wagner · (1813 — 1883)
1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini · (1858 — 1924)
1941 — W; 1942 — S; 1943 — W; 1946 — S; 1947 — W;
1948 — W; 1949 — W; 1950 — W; 1951 — S; 1952 — W;
1954 — S; 1955 — S; 1956 — W; 1957 — S; 1958 — W;
1960 — S; 1963 — S; 1966 — S; 1968 — S; 1970 — S;
1975 — S; 1979 — S.

LA TRAVIATA

G. Verdi · (1813 — 1901)
1941 — S; 1941 — W; 1942 — W; 1944 — S; 1946 — S;
1946 — W; 1947 — W; 1949 — S; 1950 — S; 1951 — S;
1952 — S; 1953 — S; 1954 — S; 1955 — S; 1956 — S;
1957 — S; 1958 — W; 1960 — S; 1962 — S; 1964 — S;
1966 — S; 1968 — S; 1970 — S; 1972 — S; 1975 — S;
1979 — S.

TRISTAN UND ISOLDE

R. Wagner · (1813 — 1883)
1953 — S; 1963 — W.

IL TROVATORE

G. Verdi · (1813 — 1901)
1941 — S; 1942 — S; 1943 — S; 1944 — S; 1945 — W;
1946 — S; 1947 — W; 1948 — W; 1949 — W; 1950 — W;
1951 — W; 1952 — W; 1954 — S; 1956 — S; 1959 — W;
1962 — S; 1966 — S; 1969 — S; 1972 — S; 1975 — W;
1980 — S.

TURANDOT

G. Puccini · (1858 — 1924)
1957 — W; 1960 — S; 1964 — S; 1968 — S; 1971 — S;
1978 — S.

DIE WALKURE

R. Wagner · (1813 — 1883)
1956 — W.

WERTHER

J. Massenet · (1842 — 1912)
1967 — W; 1977 — W.

DER ZIGEUNERBARON

J. Strauss · (1825 — 1899)
1964 — W.

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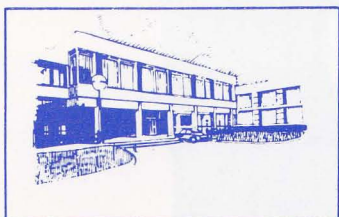


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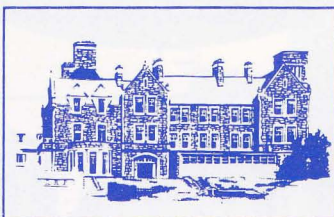
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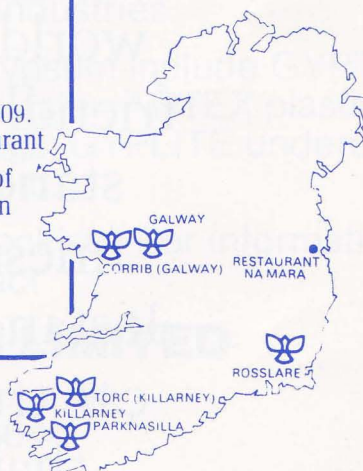
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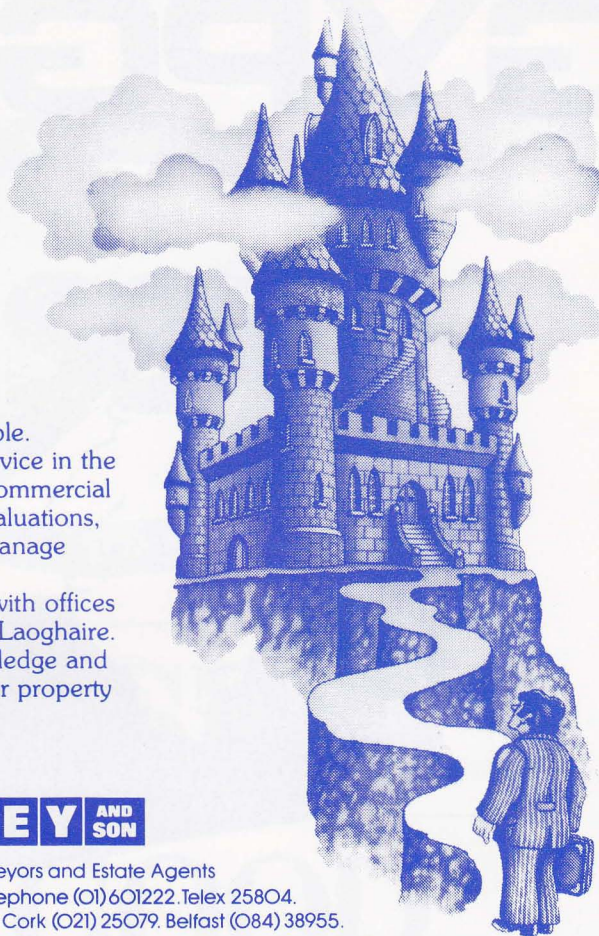
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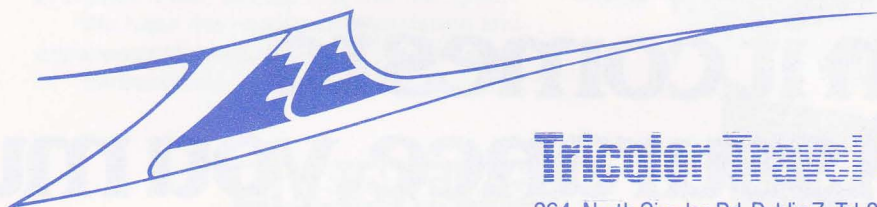
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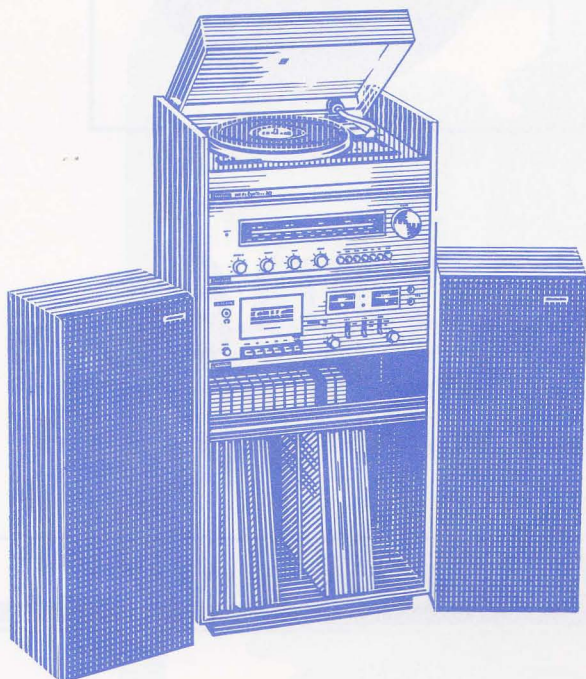
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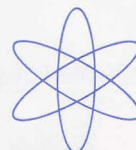
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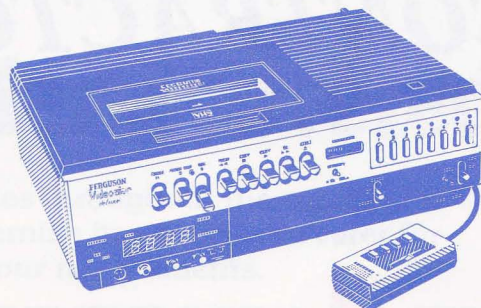


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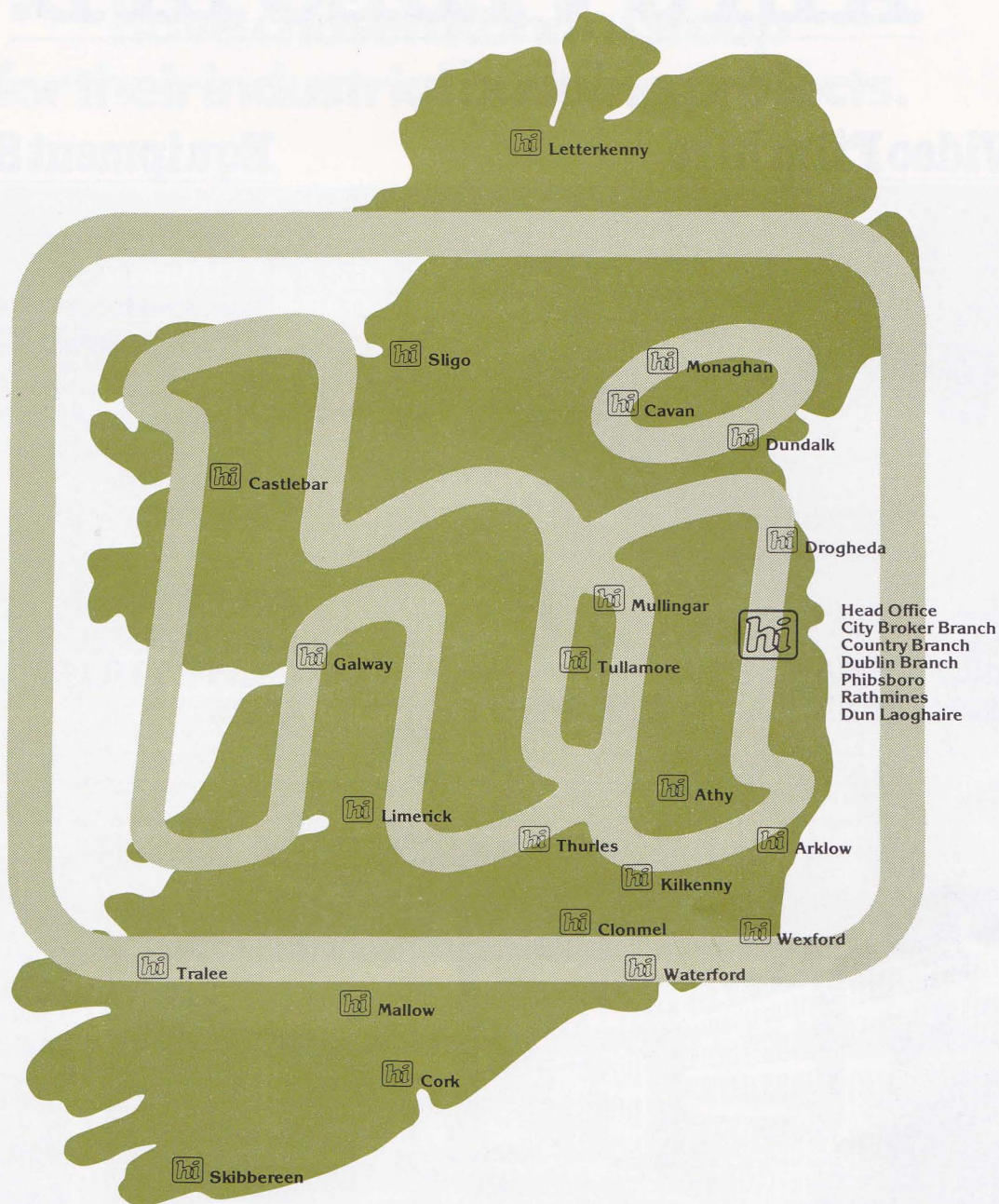
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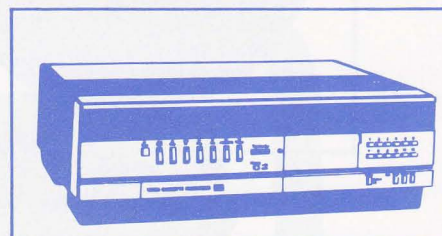


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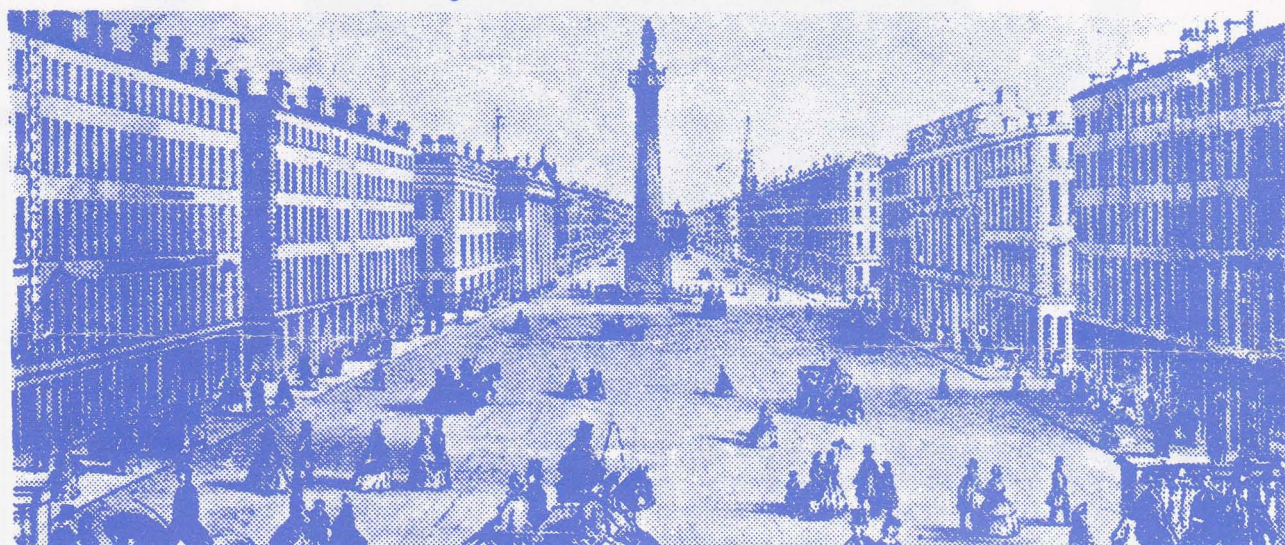
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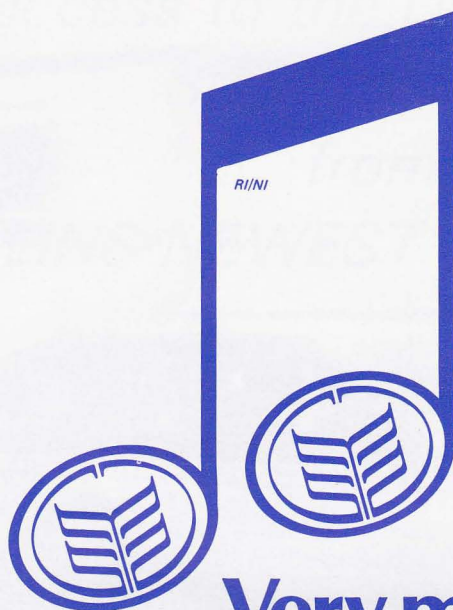
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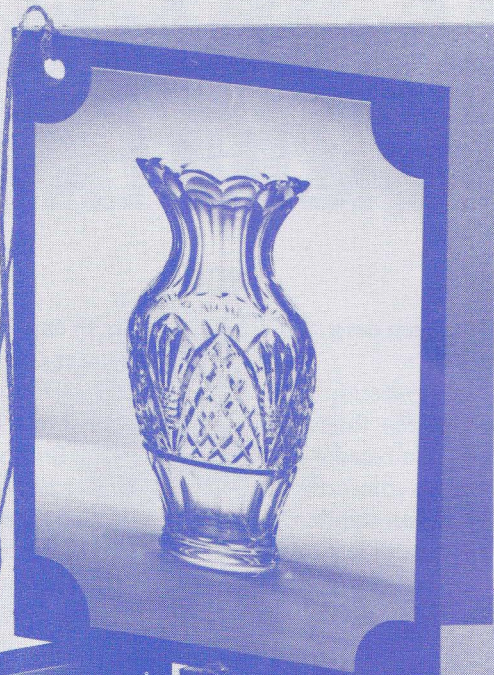
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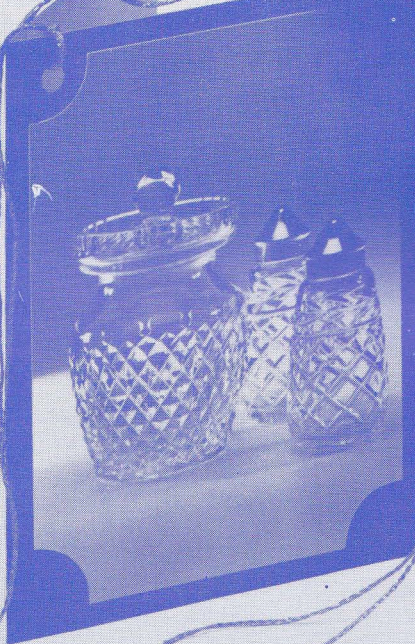
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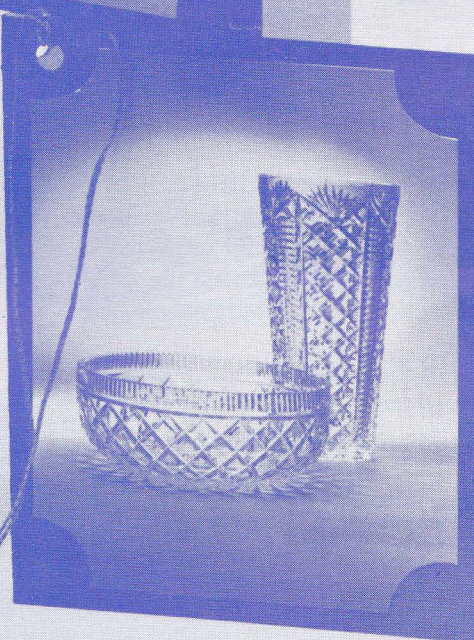
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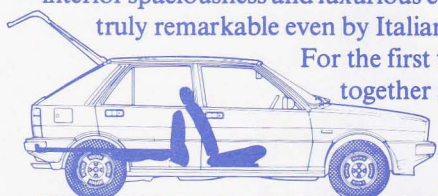


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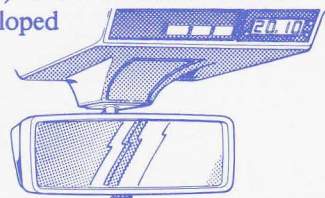
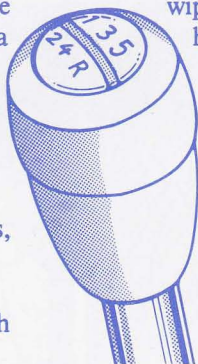
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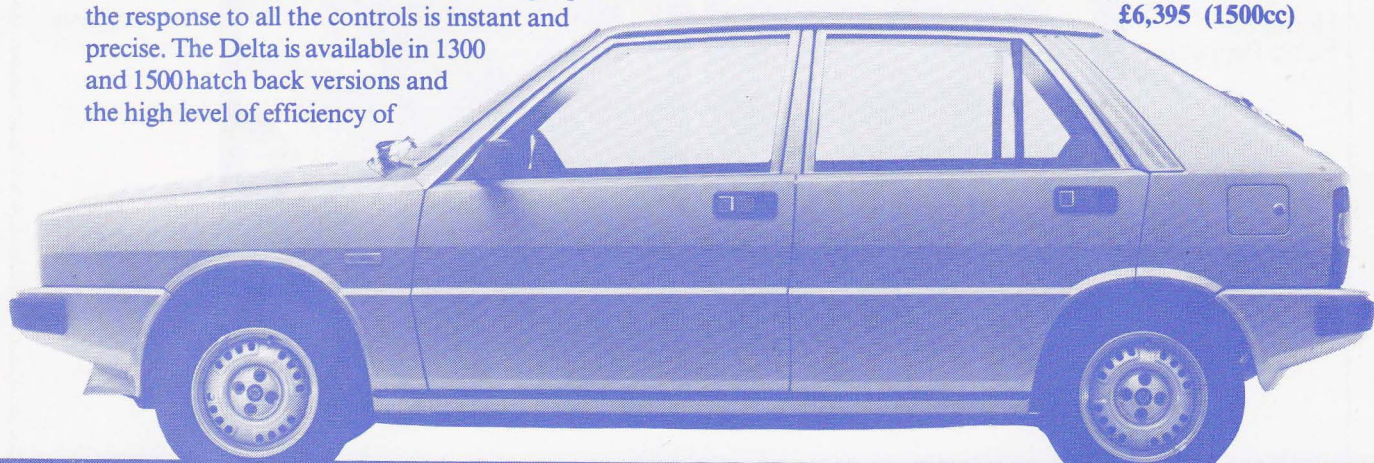
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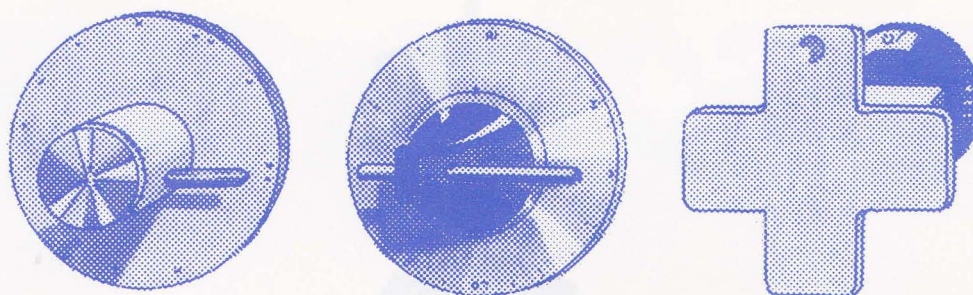


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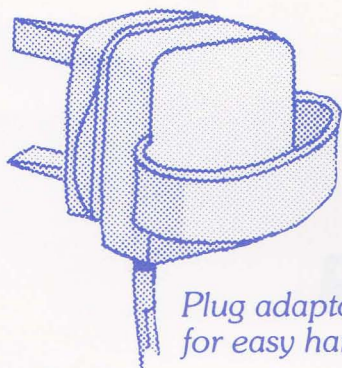




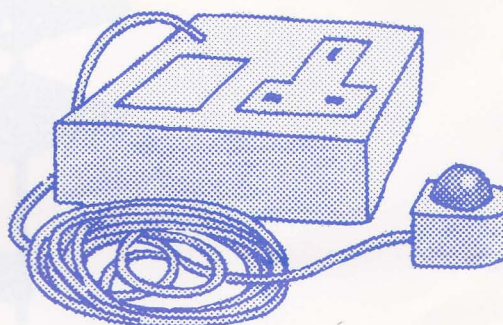
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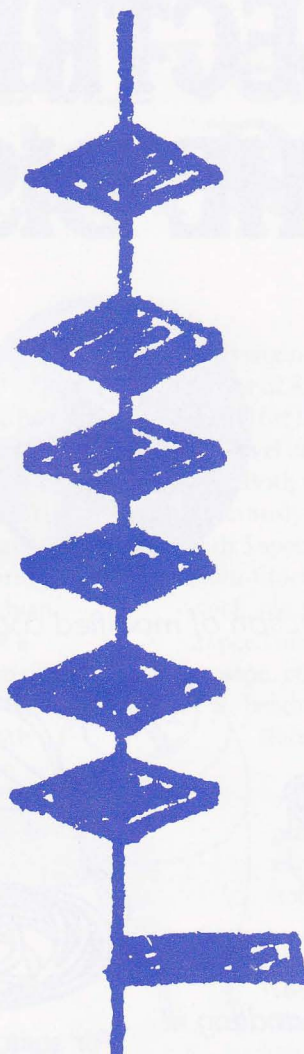
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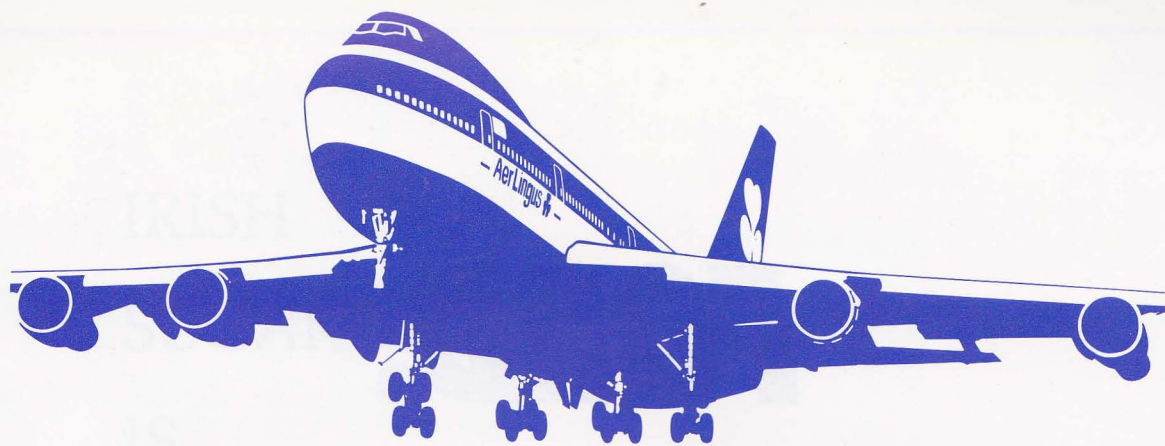
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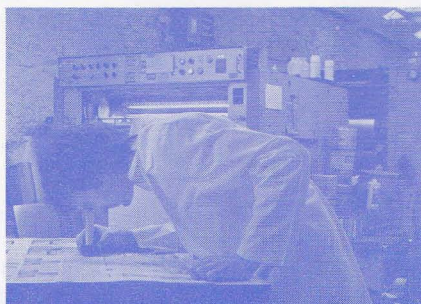
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